



Art Treasures

Collected by His Excellency the late

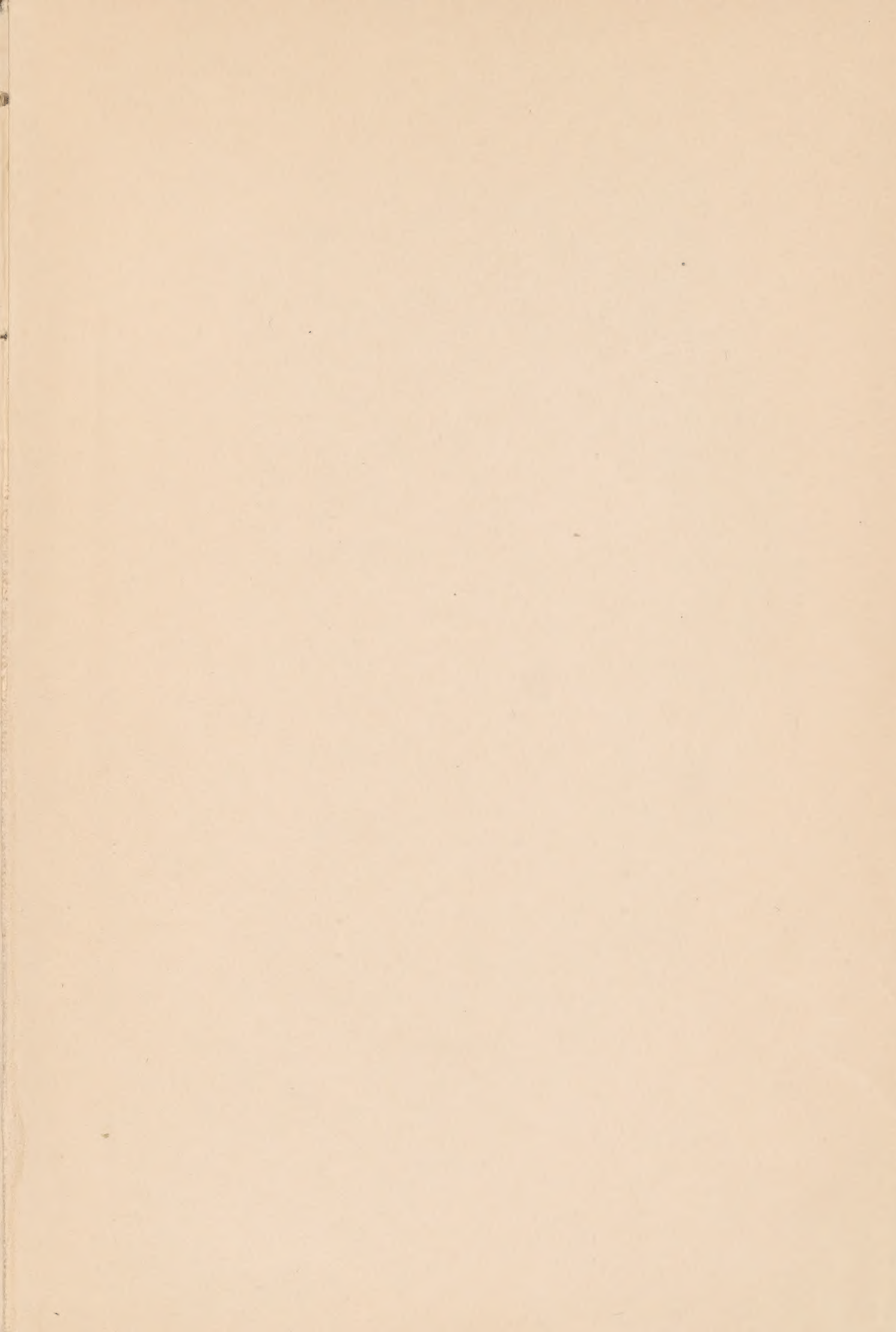
Baron Speck von Sternburg

American Art Galleries

Madison Square South

New York

1909







ON FREE VIEW

FROM 9 A. M. UNTIL 6 P. M. (SUNDAY EXCEPTED)

BEGINNING SATURDAY, JANUARY 9TH
CONTINUING UNTIL DATE OF SALE

THE COLLECTION

OF HIS EXCELLENCY THE LATE

BARON SPECK VON STERNBURG

UNRESTRICTED PUBLIC SALE

ON THE AFTERNOONS OF WEDNESDAY, THURSDAY
FRIDAY AND SATURDAY, JANUARY 13TH
14TH, 15TH AND 16TH

BEGINNING PROMPTLY AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ILLUSTRATED CATALOGUE
OF
The Important Collection of
Art Treasures
FORMED BY HIS EXCELLENCY THE LATE
Baron Speck von Sternburg
GERMAN AMBASSADOR TO THE UNITED STATES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK : 1909

CATALOGUE BY THOMAS E. KIRBY

Acknowledgment is made to Y. L. Kuan, member of the Imperial Chinese Legation, Washington; Professor Friederich Hirth, Columbia University; Sir Caspar Purdon Clarke, Director Metropolitan Museum of Art, and Charles H. Caffin, Esq., for their courtesy in supplying translations and valuable information of historical and artistic interest.



CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

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6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

FIRST AFTERNOON'S SALE

WEDNESDAY, JANUARY 13TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

CABINET-SIZE SPECIMENS OF BLUE AND WHITE PORCELAIN

1—AMULET

Gourd design. Pure white hard paste porcelain, pencilled with a five-clawed dragon rising from the sea, the sacred pearl and the symbolical bat. Ch'ien-lung period (1736-1795).

2—SNUFF JAR

Clear white hard paste. Decoration of peonies in *rouge-de-cuivre* and foliage in *bleu-de-Nankin*.

3—SNUFF-BOTTLE

Corrugated octagon-shaped. Hard paste of the Yung-chêng period (1723-1735). Melon vine in fruit pencilled in two shades of brilliant underglaze blue.

4—SNUFF-BOTTLE

Hard paste of the Ch'ien-lung period (1736-1795). Five-clawed dragon in brilliant cobalt-blue.

5—GLOBULAR-SHAPED ROUGE-BOX

Hard paste of fine thin texture. Yung-chêng period (1723-1735). Decorated with a Chinese poem finely pencilled under the glaze in cobalt-blue. A presentation piece.

6—ROUGE-BOX

Clear white porcelain of the soft-paste type. Five-clawed dragon, cloud forms and wave designs pencilled in two shades of blue. Ch'ien-lung period (1736-1795).

7—BOTTLE-SHAPED VASE

Fine soft-paste texture of the Ch'ien-lung period (1736-1795). Conventional chrysanthemums and leafy scrolls pencilled in brilliant underglaze blue round the body. Band of gadroons round shoulder, and palmettes encircling the neck, also in brilliant blue.

Height, 4½ inches.

8—OVIFORM VASE

Fine soft-paste of almost eggshell thinness of the Ch'ien-lung period (1736-1795). Tree peonies, chrysanthemums and rocks painted under the glaze in brilliant blue; bold crackle. Has teakwood stand.

Height, 5 inches.

9—LARGE ROUGE-BOX

Circular-shaped. Fine quality soft-paste of the Ch'êng-hua period (1465-1487). On the top of cover is a Chinese domestic scene, beautifully painted in brilliant tones of blue. On the sides are landscapes and river view.

Diameter, 4 inches.

10—SMALL OVIFORM VASE

Soft-paste of the Ch'ien-lung period (1736-1795). Decorated under the glaze in brilliant blue, with chrysanthemum flowers and grasses.

Height, 5½ inches.

11—SMALL BOTTLE-SHAPED VASE

Soft-paste of the Ch'ien-lung period (1736-1795). Decorated with peonies and rocks beautifully drawn and painted under the glaze in two shades of brilliant cobalt-blue. The overglaze is of ivory-white and of an unusually fine quality.

Height, 6 inches.

12—SMALL OVIFORM JAR

Fine soft-paste of the Ch'ien-lung period (1736-1795). Beautifully decorated in brilliant blue over a crackle glaze, with branches of pomegranates, Buddha's hand fruit, and the "Three Abundances." Bands of sceptre-head scrolls round shoulder and foot.

Height, 4½ inches.

13—TALL BOTTLE-SHAPED VASE

Fine soft-paste of the Ch'ien-lung period (1736-1795). Decorated under the glaze in brilliant blue, with a band of chrysanthemum scrolls and border design.

Height, 7 inches.

14—SUPERB SOFT-PASTE VASE

Graceful pear-shaped. Decoration of passion flowers amid leafy scrolls; bands of sceptre heads and palmettes, beautifully painted in underglaze blue of brilliant quality. Round the foot svastika symbol. Ch'ien-lung period (1736-1795).

Height, 6½ inches.

15—OVIFORM VASE

Clear white hard paste of the Ch'ien-lung period (1736-1795). Beautifully decorated with tiger lilies and bold leafy scrolls pencilled under the glaze in brilliant opaque-blue. Round the shoulder and neck is a band of sceptre heads, scrolls and palmettes.

Height, 5 inches.

16—TEA JAR

Oviform shape, with corrugated body. Clear white hard paste of the Chia-ching period (1522-1566). In three circular-shaped panels painted in brilliant blue is a decoration of various ornaments known as the "Hundred Antiques" and the "Eight Precious Things." Round the shoulder and foot are cloud forms.

Height, 5 inches.

17—GRACEFUL BOTTLE-SHAPED VASE

Soft-paste of the Ch'ien-lung period (1736-1795). Finely painted decoration in brilliant blue of the sacred lotus amid leafy scrolls; border of gadroons and palmettes. Has carved teakwood stand.

Height, 7 inches.

18—LARGE CYLINDRICAL COVERED BOX

Hard paste of the K'ang-hsi period (1662-1722). Mountain scenery and river view painted in brilliant mazarine-blue under a brown crackle glaze.

Height, 5 inches; diameter, 4 inches.

19—QUADRILATERAL TEA JAR

Hard paste of the Chia-ching period (1522-1566). In two panels, a mandarin seated in his garden carved in relief in the paste, left in white reserve. On the ends symbolical bats in reserve on a brilliant opaque-blue ground.

Height, 5½ inches.

20—OVIFORM TEA JAR

Clear white hard paste of the K'ang-hsi period (1736-1795). Decoration of mountain scenery and river view finely painted under the glaze in blue of very brilliant quality. Has carved teakwood stand.

Height, 5½ inches.

21—SMALL BEAKER-SHAPED VASE

Pure white hard paste of the K'ang-hsi period (1662-1722). Decorated with the "Eight Precious Things" and bands of palmettes in brilliant underglaze blue. Has carved stand.

Height, 7 inches.

22—PAIR TAZZA-SHAPED BOWLS

Clear white hard paste of thin texture. Decoration of winged monsters rising from the sea amid cloud forms, painted under the glaze in brilliant blue. On the inside, within a circle, six-character mark of Ta Ming Wan-li nien chih (1573-1619).

Height, 3¾ inches; diameter, 4 inches.

23—PAIR TAZZA-SHAPED BOWLS

Blue and white porcelain of the Ch'ien-lung period (1736-1795). Decorated in Lamaistic style, with conventional floral sprays and tassel strings of beads; in the intervals of the floral decoration are Sanskrit characters. Under the foot is a seal mark in a horizontal line.

Height, 4½ inches; diameter, 4¼ inches.



65 28

78 46

65 28

24—TAZZA-SHAPED BOWL

Same as the preceding.

Height, $4\frac{1}{2}$ inches; diameter, $4\frac{1}{4}$ inches.

25—TWO TAZZA-SHAPED BOWLS

Same as the preceding, but smaller.

26—TWO TAZZA-SHAPED BOWLS

Same as the preceding.

27—TWO TAZZA-SHAPED BOWLS

Same as the preceding. (Repaired.)

28—PAIR LARGE TAZZA-SHAPED BOWLS (illus.)

Blue and white thin porcelain of sonorous texture. Decorated in Lamaistic style, with conventional lotus sprays and tasselled festoons of beads; in the intervals of the floral decoration an eight-worded formula or spell of Buddhist origin is written in Sanskrit characters: "Ta Ch'ing Ch'ien-lung nien chih (1736-1795)."

Height, $5\frac{1}{4}$ inches; diameter, $5\frac{3}{4}$ inches.

29—PAIR LARGE TAZZA-SHAPED BOWLS

To match the preceding.

Height, $5\frac{1}{4}$ inches; diameter, $5\frac{3}{4}$ inches.

30—SMALL BOWL

Clear white thin porcelain of the K'ang-hsi period (1662-1722). Decoration of the Eight Immortals painted under the glaze in two shades of brilliant blue.

Diameter, $4\frac{1}{2}$ inches.

31—LOTUS-FLOWER-SHAPED BOWL

Clear white hard paste of the Yung-chêng period (1723-1735). Finely painted decoration in brilliant blue of lotus in bloom.

Diameter, 5 inches.

32—RICE BOWL

Hard paste of the Yung-chêng period (1723-1735). Decoration of peony flowers and leafy scrolls finely painted in pale blue.

Diameter, 5½ inches.

33—RICE-GRAIN BOWL AND COVER

Clear white hard paste of the Ch'ien-lung period (1736-1795). Decorated with bands of lace pattern or pierced work filled in with a glaze so as to form a delicate "rice grain" transparency. Borders of sceptre-head scrolls and gadroons in *bleu-de-Nankin*.

Diameter, 4½ inches.

34—TALL BOWL

Sonorous porcelain of the Ch'ien-lung period (1736-1795). Decoration of five-clawed dragons amid cloud forms and fire emblems in a wide band of sceptre-head scrolls, painted under the glaze in brilliant cobalt-blue.

Diameter, 5¼ inches.

35—Two BOWLS

Hard paste of the Chia-ching period (1796-1820). Decoration of lilies and leafy scrolls and archaic designs in brilliant cobalt-blue.

Diameter, 6 inches.

36—Two BOWLS

Clear white hard paste of the Ch'ien-lung period (1736-1795). Decorated in underglaze blue with figures of priests and saints and Sanskrit characters.

Height, 5¾ inches.

37—RARE BOWL

Pure white hard paste of the K'ang-hsi period (1662-1722). Outer casing of openwork in design of conventional chrysanthemum and diaper patterns; borders of leafy scrolls in *bleu-de-Nankin*.

Diameter, 5¼ inches.

38—Two BOWLS

Clear white hard paste of the Ch'ien-lung period (1736-1795). Decoration of children at play in garden, painted under the glaze in brilliant blue.

Diameter, 6½ inches.

39—PAIR BEAUTIFUL TAZZA-SHAPED BOWLS

Pure white sonorous porcelain of the Ch'ien-lung period (1736-1795). Decorated with Buddhistic Sanskrit characters and bands of conventional lotus amid leafy scrolls, beautifully painted under the glaze in brilliant mazarine-blue. Under the foot is a seal mark of six characters in a horizontal line.

Height, 4½ inches; diameter, 6½ inches.

40—BLUE AND WHITE BOWL

Fine clear white porcelain of the Ch'ien-lung period (1736-1795). Band of conventional peonies and leafy scrolls finely painted under the glaze in brilliant blue.

Diameter, 6½ inches.

41—BLUE AND WHITE BOWL

Hard paste of the Chia-ching period (1522-1566). Decoration of ceremonial scenes, mandarins playing game and other subjects painted under the glaze in two shades of cobalt-blue of opaque quality.

Diameter, 6¾ inches.

42—BLUE AND WHITE BOWL

Pure white hard paste. Decoration of fishes leaping from water, aquatic plants and other designs painted under the glaze in brilliant blue. Six-character mark of Chia-ching period (1522-1566).

Diameter, 6½ inches.

43—BLUE AND WHITE PRESENTATION BOWL

Pure white sonorous porcelain of the Ch'ien-lung period (1736-1795). Beautifully painted decoration in brilliant underglaze blue of lotus scrolls, "The eight Buddhistic emblems of happy augury" and the Wan Shou Wu Chiang—"A myriad ages never ending."

Diameter, 7 inches.

44—PAIR BLUE AND WHITE BOWLS

Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant blue under the glaze, with scrolls of lotus arranged so as to display in each flower the cup-shaped fruit. Has six-character mark within circle underneath the foot.

Diameter, 6¾ inches.

45—BLUE AND WHITE BOWL

Thin white porcelain of the K'ang-hsi period (1662-1722). Decorated under the glaze of brilliant blue with three four-clawed dragons amid cloud forms and fire emblems pursuing the sacred pearl. On the inner rim hawthorn blossoms in reserve on an opaque-blue ground.

Diameter, 7½ inches.

46—LARGE BLUE AND WHITE BOWL (illus.)

With notches at regular intervals with six indentations, small base, spreading sides and a wide rim. Clear white hard paste of the Ch'ien-lung period (1736-1795). Decorated in brilliant blue under the glaze with sprays of flowers and branches of fruits. Underneath the foot an unusual mark of five-clawed dragons amid cloud forms.

Diameter, 8¾ inches.

47—LARGE BLUE AND WHITE BOWL

Hard paste of the Chia-ching period (1796-1820). Decoration under the glaze in brilliant blue of two shades of opaque quality. A garden scene with figures of "The Three Taoists," Fu, Lu and Shou.

Diameter, 10½ inches.

48—TWO BLUE AND WHITE PLATES

Clear white porcelain of the Ch'ien-lung period (1736-1795). Decoration in brilliant blue under the glaze of five-clawed dragons amid cloud forms and fire emblems.

Diameter, 6½ inches.

49—GLOBULAR-SHAPED BOX

Hard paste of the Chia-ching period (1522-1566). Decorated in brilliant blue under the glaze, with storks and cloud forms in medallions and floral sprays with Pa Pao—the "Eight Precious Things."

Diameter, 6½ inches.

50—WINE-POT

On four tall, slender feet. Hard paste of the Ch'ien-lung period (1736-1795). Decoration of lotus scrolls and "The eight Buddhistic emblems of happy augury," painted in brilliant cobalt-blue.

Height, 7 inches.

51—TALL OVIFORM JAR

Clear white hard paste of the K'ang-hsi period (1662-1722). Mountain scenery and river view painted under the glaze in cobalt-blue of brilliant quality.

Height, 9½ inches.

52—MANDARIN VASE

With hat-shaped cover. Pure white hard paste of fine texture. Decorated in brilliant blue under the glaze, with passion flowers and profuse foliations. Four-character mark of Ch'êng-hua within a circle.

Height, 11½ inches.

53—TEMPLE WINE-POT

Clear white hard paste of dense texture. Persian style of decoration in opaque-blue, with lotus sprays in reserve. Wan-li period (1573-1619).

Height, 10½ inches.

54—PAIR BOTTLE-SHAPED VASES

With bulbous necks. Clear white hard paste of the Yung-chêng period (1723-1735). Decorated in brilliant underglaze blue, with sprays of flowers and fruits and border designs of Greek fret, sceptre heads and gadroons. Finely pencilled character mark underneath the foot.

Height, 11 inches.

55—MALLET-SHAPED BOX

Dense porcelain of the Wan-li period (1573-1619). Decorated in brilliant blue under the glaze, with numerous five-clawed dragons, cloud forms and fire emblems. Finely pencilled six-character mark underneath the foot. Has carved teakwood stand.

Height, 3½ inches; length, 8½ inches.

56—HAWTHORN GINGER JAR

With cap-shaped cover. Hard paste of the K'ang-hsi period (1662-1722). Clusters of blossoms in reserve on an opaque-blue ground marked to resemble "cracked ice." In two reserve panels, conventional lotus and the "Eight Precious Things."

Height, 8 inches.

IMPORTANT SPECIMENS OF BLUE AND WHITE

57—OBLONG BOX

Dense porcelain of the Wan-li period (1573-1619). Decorated in brilliant underglaze blue, with five-clawed dragons rising from the sea in pursuit of the sacred pearl and conventional scrolls. Six-character mark underneath the foot. Carved teakwood stand.

Height, 3½ inches; length, 9½ inches.

58—SHALLOW DISH WITH COVER

Sonorous porcelain of the Wan-li period (1573-1619). Decorated under the glaze in brilliant blue, with four five-clawed dragons which are pursuing the sacred pearl, the "Eight Precious Things" and sacred fungus. Six-character mark underneath the foot.

Diameter, 9 inches.

59—LARGE OBLONG BOX

Dense porcelain of the Wan-li period (1573-1619). Decorated under the glaze in brilliant blue, with garden scene and Chinese children at play. Five-clawed dragons and phoenix in reserve panels, and scroll and diaper borders. Has carved teakwood stand.

Height, 5 inches; length, 12 inches.

60—OVIFORM JAR

Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant blue underneath the glaze, with mountain scenery and river view.

Height, 8½ inches.

61—BLUE AND WHITE GINGER JAR

Hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant blue underneath the glaze, with lotus plants, storks and grasses.

Height, 8½ inches.

62—SOFT-PASTE VASE

Of the Ch'ien-lung period (1736-1795). Bottle-shaped. Decoration in brilliant blue under the glaze of finely painted chrysanthemum and lotus scroll.

Height, 12 inches.

63—HAWTHORN GINGER JAR

With original cap-shaped cover. Clear white hard paste of the K'ang-hsi period (1662-1722). Clusters of prunus blossoms on an opaque-blue ground of brilliant quality, and marked to resemble "cracking ice." In three reserve panels are fantastic animals.

Height, 9½ inches.

64—LARGE BOWL

Sonorous porcelain of the K'ang-hsi period (1662-1722). Beautifully painted decoration under the glaze, in mazarine-blue of very brilliant quality, of floral and scroll designs and the svastika symbol.

Height, 6½ inches; diameter, 8½ inches.

65—PAIR BEAUTIFUL GINGER JARS (illus.)

With original dome-shaped covers. Soft-paste of exceedingly fine quality of the Ch'ien-lung period (1736-1795). Beautifully painted decoration in brilliant blue under the glaze of conventionalized passion flowers amid profuse foliations and bands of sceptre heads and gadroons.

Height, 7½ inches.

66—PILGRIM BOTTLE VASE

With rudimentary handles on neck. Hard paste of the Ch'ien-lung period (1736-1795). Decoration in brilliant blue under the glaze of plum tree in blossom, singing birds, bamboo and sacred fungus.

Height, 11 inches.

67—GINGER JAR

With original dome-shaped cover. Clear white hard paste of the K'ang-hsi period (1662-1722). Decoration in brilliant blue under the glaze of Chinese legendary subject.

Height, 9½ inches.

68—LARGE PEAR-SHAPED VASE

With dragon handles on neck. Hard paste of the K'ang-hsi period (1662-1722). Archaic designs and the Yin-Yang symbols in brilliant opaque-blue and white reserve.

Height, 15½ inches.

69—LARGE BOWL WITH COVER

With gilt brass loose handles. Very fine soft-paste of the K'ang-hsi period (1662-1722). Beautifully decorated under the glaze in brilliant blue, with an elaborate design of lotus scrolls.

Height, 6½ inches; diameter, 9 inches.

70—LARGE BOTTLE-SHAPED VASE

Globular body with tall tubular neck. Clear white hard paste of the K'ang-hsi period (1662-1722). Profusely decorated with conventionalized chrysanthemums amid leafy scrolls, beautifully painted under the glaze in brilliant tones of blue.

Height, 17 inches.

71—HAWTHORN GINGER JAR

Original cap-shaped cover. Clear white hard paste of the K'ang-hsi period (1662-1722). Clusters of prunus blossoms on a "cracked ice" ground of brilliant opaque-blue. In three lozenge-shaped reserve panels are river and mountain scenes, the "Hundred Antiques" and lotus in bloom.

Height, 10 inches.

72—LARGE BOWL

Dense porcelain of the K'ang-hsi period (1662-1722). Decorated under the glaze in brilliant blue, with two boldly drawn four-clawed dragons amid cloud forms and fire emblems pursuing the pearl of omnipotence. Border of diaper pattern.

Height, 6 inches; diameter, 12½ inches.

73—LARGE BOWL

Sonorous porcelain of the Wan-li period (1573-1619). Decorated on the inner and outer surface with floral panels, symbols and archaic designs painted under the glaze in two shades of brilliant opaque-blue.

Height, 7 inches; diameter, 15 inches.

74—BEAUTIFUL SOFT-PASTE GINGER JAR

Of almost eggshell thinness. Globular-shaped. Chien-lung period (1736-1795). Invested with an ivory-white glaze of

fine even quality, and decorated with chrysanthemums and profuse foliations finely painted in brilliant underglaze blue. Round the shoulder a band of sceptre-head scrolls, and encircling the foot a border of gadroons.

Height, 8½ inches.

75—QUADRILATERAL VASE

Soft-paste of the Ch'ien-lung period (1736-1795). Coated with a fine ivory-white glaze and decorated in brilliant blue, with conventional lotus and leafy scrolls. Raised corner ornaments.

Height, 11½ inches.

76—OLD CANTON VASE

Globular-shaped body, with trumpet neck and high foot. Decoration of warriors in combat modelled in low relief in the paste and painted in brilliant blue. Ivory-white glaze covered with a network of bold crackle. Carved bands and lip glazed to resemble iron.

Height, 14 inches.

77—PAIR LARGE GALLIPOTS

Clear white hard paste of very fine texture of the Ch'ien-lung period (1736-1795). Decorated in brilliant blue under the glaze, with branches of flowers and fruits. Round the shoulder a band of sceptre-head scrolls, and encircling the foot wide border of palmettes. Underneath, a seal mark finely pencilled in blue.

Height, 13 inches.

78—BEAUTIFUL BLUE AND WHITE VASE (*illus.*)

Graceful oviform, with wide tubular neck and spreading foot. Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated under the glaze in brilliant blue of very fine opaque quality with finely drawn floral and leafy scrolls, which are imposed upon a brilliant white ground.

Height, 16½ inches.

79—PAIR TEMPLE JARS

With original hat-shaped covers. Hard paste of the K'ang-hsi period (1662-1722). Decoration of cloud forms in powder-blue, and storm dragon in outline and white reserve.

Height, 16½ inches.

80—TALL CYLINDRICAL VASE

With swelling body. Hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant blue under the glaze, with a scene representing "The washing of the sacred elephant."

Height, 18 inches.

81—TEMPLE JAR

Hard paste of the K'ang-hsi period (1662-1722). Decorated in cobalt-blue under the glaze, with panels of monsters, cloud forms and symbols. Round the neck and cover the "Eight Precious Things."

Height, 17 inches.

82—TEMPLE JAR

Hard paste of the K'ang-hsi period (1662-1722). Decorated under the glaze in brilliant opaque-blue of pine trees, deer, rocks and river view.

Height, 14 inches.

83—ANCIENT HANGING VASE

Hard paste of the Wan-li period (1573-1619). Decorated in underglaze blue, with bold dragons, cloud forms, sacred pearls and border of svastika fret.

Height, 12½ inches.

84—TRUMPET-SHAPED VASE

Fashioned after an ancient bronze. Dense porcelain of the Wan-li period (1573-1619). Profusely decorated with five-clawed dragons amid cloud forms, floral sprays, leafy scrolls and various symbols in reserve on an opaque-blue ground. Finely pencilled six-character mark underneath the foot.

Height, 18 inches.

85—BOTTLE-SHAPED VASE

Thin hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant blue under the glaze, with nine water lions on a ground of wave pattern.

Height, 18 inches.

86—HAWTHORN TEMPLE JAR

With its original hat-shaped cover. Clear white hard paste of the K'ang-hsi period (1662-1722). Branches of the prunus blossoms extending upward and downward in white reserve on a "cracked-ice" ground in a brilliant opaque-blue.

Height, 16 inches.

87—PAIR BEAKER-SHAPED VASES

Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated under the glaze in brilliant blue of very fine quality, with mountain scenery, river view and fishing scene.

Height, 18 inches.

88—HAWTHORN BEAKER

Thin white hard paste of the K'ang-hsi period (1662-1722). Displays branches of prunus blossoms in white relief, heightened by a background in brilliant opaque-blue.

Height, 18 inches.

89—TEMPLE JAR

With its original hat-shaped cover. Dense hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant blue under the glaze, with bold figures of lions sporting with brocade balls with ribbon filets. Round the neck and on cover the "Eight Precious Things."

Height, 16½ inches.

90—TALL BOTTLE-SHAPED VASE

Hard paste of the Wan-li period (1573-1619). On the body of the vase are four figures carrying a seal mark of good wishes and intercepted by an elaborate scroll pattern. Round the shoulder is a band of scrolls and floral sprays, and round the neck is the Fu Kuei Ch'ang Ch'un, "Riches, Honor and Enduring Spring," repeated four times; the decoration throughout is in blue under the glaze.

Height, 21 inches.

91—TALL BOTTLE-SHAPED VASE

Dense porcelain of the Wan-li period (1573-1619). Decoration in brilliant blue under the glaze of sky lions and cloud forms, and bearing on their heads seal marks signifying honor and riches. Round the shoulder is a narrow band of sceptre-head scrolls, and encircling the neck are tasselled strings of beads topped by a wide band of palmettes.

Height, 19½ inches.

92—BEAKER-SHAPED VASE

Clear white hard paste of the K'ang-hsi period (1662-1722). Decoration of pine trees, rocks, deer and storks, the emblems of longevity, painted in beautiful opaque-blue on a brilliant white background.

Height, 17½ inches.

93—PAIR TEMPLE JARS

Clear white hard paste of the K'ang-hsi period (1662-1722). Profusely decorated in brilliant blue under the glaze, with phoenix, peonies and bold leafy scrolls.

Height, 17 inches.

94—BLUE AND WHITE BEAKER-SHAPED VASE

Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated in very fine blue under the glaze, with the sacred lotus amid leafy scrolls and bands of fret and other designs.

Height, 18 inches.

95—BLUE AND WHITE BEAKER-SHAPED VASE

Hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant blue under the glaze, with lotus and bold leafy scrolls.

Height, 18½ inches.

96—BOTTLE-SHAPED VASE

Clear white porcelain of the Ch'ien-lung period (1736-1795). Decorated with Chinese domestic scene, painted under the glaze in two shades of blue of brilliant quality. Encircling the neck is a dragon modelled in high relief.

Height, 18 inches.



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97—HAWTHORN TEMPLE JAR

With its original hat-shaped cover. Clear white porcelain of the K'ang-hsi period (1662-1722). Decorated with branches of prunus blossoms extending upward and downward in white reserve, on a brilliant opaque-blue ground marked to resemble the "cracking of ice."

Height, 17½ inches.

98—LARGE BOTTLE-SHAPED VASE

With dragon scroll handles on neck. Hard paste of the Ch'ien-lung period (1736-1795). Decorated in brilliant blue under the glaze, with sacred flowers, leafy scrolls, dragons and symbols. Has seal mark underneath.

Height, 16 inches.

99—LARGE GLOBULAR-SHAPED JAR

Dense porcelain of the Wan-li period (1573-1619). Panel decoration of chrysanthemums and peonies, and borders of svastika fret.

Height, 13½ inches.

100—LARGE GOURD-SHAPED VASE

Dense porcelain of the Chia-ching period (1522-1566). Decorated under the glaze in brilliant blue with storks, branches of peonies and peach fruit, the symbols of longevity, and Ch'ang-Ming fu Kuei, "Long Life, Riches and Honor." Six-character mark underneath the foot.

Height, 19½ inches.

101—LARGE GLOBULAR-SHAPED JAR WITH COVER .

Dense porcelain of the Wan-li period (1573-1619). Decoration under the glaze of flowering plants, panel designs and svastika-fret borders in cobalt-blue.

Height, 17 inches.

102—TALL BOTTLE-SHAPED VASE

With bulbous mouth. Dense porcelain of the early K'ang-hsi period (1662-1722). Decorated in brilliant blue under the glaze, with numerous five-clawed dragons, floral sprays, lotus and leafy scrolls, and pendants of beads and symbols.

Height, 20 inches.

103—LARGE OVIFORM JAR

Hard paste porcelain of the Wan-li period (1573-1619). Decorated under the glaze in very brilliant opaque-blue, with figures of genii amid cloud forms and fire emblems. Round the shoulder, dedication marks in reserved medallions, and a border of fret design in opaque-blue.

Height, 14½ inches.

104—TALL TRUMPET-SHAPED VASE

Dense porcelain of the Wan-li period (1573-1619). Decoration in brilliant blue under the glaze. Bands of peacocks, flowering plants, dragons, symbols and other designs. Six-character mark on rim of mouth.

Height, 22 inches.

105—LARGE PILGRIM BOTTLE VASE

Literally "Full-moon Vase," with bulging centre panels. Pure white porcelain of the Ch'ien-lung period (1736-1795). Decorated under the glaze in brilliant blue; the embellishment on obverse and reverse consists of circles of bold sceptre heads, within which are "The eight Buddhistic emblems of happy augury," and on the sides lotus flowers and leafy scrolls. Underneath the foot seal mark pencilled in blue.

Height, 20 inches.

106—LARGE BLUE AND WHITE COVERED BOX

Circular-shaped. Dense porcelain of the Wan-li period (1573-1619). Decorated under the glaze of brilliant blue, with floral sprays, birds, symbols and diaper patterns. Cover surmounted by a lion sporting with a brocade ball; unglazed biscuit.

Height, 11 inches; diameter, 9½ inches.

107—CYLINDRICAL VASE

Hard paste of the K'ang-hsi period (1662-1722). Invested with a *soufflé* glaze known as powder-blue, in four reserve panels; painted under the glaze in brilliant blue are landscapes, the "Hundred Antiques" and the "Eight Precious Things."

Height, 15 inches.



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108—PAIR LARGE JARS (illus.)

Graceful oviform, with their original hat-shaped covers. Clear white porcelain of the Ch'ien-lung period (1736-1795). Decorated in brilliant blue under the glaze, with scroll of lotus spreading over the entire outer surface, and arranged so as to display in each flower the cup-shaped fruit. Round the neck a band of double palmettes. Underneath the foot, seal mark finely pencilled in blue.

Height, 19½ inches.

109—GRAND BLUE AND WHITE JAR (illus.)

Graceful oviform, with short neck and slightly spreading foot. Fine hard paste porcelain of the K'ang-hsi period (1662-1722). Luxuriantly decorated in lustrous cobalt of opaque quality on a brilliant white ground. The embellishment consists of ten large lotus flowers amid bold leafy scrolls, and arranged so as to display in each flower the cup-shaped fruit studded with the seeds in the midst of a whorl of petals. Round the shoulder is a band of flowered diamond-work, and encircling the foot is a wide band of palmettes.

Height, 19½ inches; diameter, 13 inches.

110—NOBLE GALLIPOT (illus.)

Dense porcelain of the Wan-li period (1573-1619). Decorated in lustrous blue under the glaze, with bold four-clawed, horned dragon amid fire emblems. Round the shoulder wide bands of gadroons, on the edge of which is the six-character mark of the period deeply pencilled. The foot is encircled with a wide band similar to that round the shoulder.

Height, 23 inches.

111—TALL BEAKER-SHAPED VASE

With serrated vertical flanges and rudimentary handles. Hard paste porcelain. Decorated in cobalt-blue under the glaze, with five-clawed dragons and phoenixes, floral sprays, fantastic animals, symbols and other designs. In oblong panel beneath the lip is the character mark Ta Ming Wan-li nien chih (1573-1619) (Made in the reign of Wan-li of the great Ming dynasty).

Height, 26½ inches.

112—LARGE GOURD-SHAPED VASE

Dense porcelain of the K'ang-hsi period (1662-1722). Decorated under the glaze with cloud forms in brilliant blue, and numerous fantastic bats, holding in their beaks branches of peach fruit tied with ribbon filets, the bats enamelled in *rouge-de-fer* and the fruit in peachbloom tint.

Height, 27 inches.

113—TALL BEAKER-SHAPED VASE

Clear white hard paste of the Ch'êng-hua period (1465-1487). Decorated in brilliant blue under the glaze, with six four-clawed dragons amid fire emblems pursuing the pearl of omnipotence. Round the shoulder a band, with representation of Chinese musical instruments. Six-character mark underneath the foot.

Height, 29 inches.

114—LARGE OLD CANTON RICE JAR

Made for Dutch traders. With metal hinged cover. Decoration in cobalt-blue under the glaze of landscape and river views. Round the shoulder a wide band of leafy and feather scrolls, showing Dutch influence.

Height, 20 inches; diameter, 14½ inches.

115—NOBLE BOTTLE-SHAPED VASE (*illus*)

With bulbous mouth. Dense porcelain of the K'ang-hsi period (1662-1722). Luxuriantly decorated under the glaze in lustrous cobalt on a brilliant white ground, with two boldly drawn five-clawed dragons amid cloud forms and fire emblems in pursuit of the sacred pearl. The lip is encircled with a band of sceptre-head scrolls, and round the base is a border of wave and scroll designs.

Height, 31½ inches.

116—GRAND BLUE AND WHITE VASE (*illus*)

Graceful oviform, with tall tubular neck, with broad flange and two dragon-shaped handles. Clear white hard paste of the K'ang-hsi period (1662-1722). Luxuriantly decorated in brilliant underglaze blue, with beautifully drawn tiger lilies and bold leafy scrolls. The lip is encircled with a band of sceptre-head scrolls, and round the base and foot are gadroons and foliated scrolls.

Height, 31 inches.

117—WIDE-MOUTHED MASSIVE JAR

Globular-shaped. Dense porcelain of the Wan-li period (1573-1619). Decorated under the glaze in brilliant cobalt-blue, with two boldly drawn five-clawed dragons surrounded by cloud forms and fire emblems. Round the shoulder is a wide band of conventional peonies and leafy scrolls, and encircling the foot wave designs. Underneath the foot in an indented glaze panel is the inscription of the Imperial manufactory, Ta Ming Wan-li nien chih.

Height, 20 inches; diameter, 18 inches.

118—MASSIVE FISH-BOWL

Dense porcelain of the Wan-li period (1573-1619). Profusely decorated in brilliant cobalt-blue under the glaze, with three panels representing imperial, domestic and ceremonial scenes, and a tourney witnessed by the Emperor. Surrounding these panels are borders of svastika fret and flowered diamond pattern, with reserves containing the "Eight Precious Things."

Height, 18 inches; diameter, 21 inches.

119—NOBLE BLUE AND WHITE VASE

Tall oviform, with tubular neck, wide mouth and two dragon design handles. Dense porcelain of the Ch'ien-lung period (1736-1795). Decorated in two shades of cobalt-blue under the glaze, with an elaborate design representing landscapes, mountain scenery and water views. Round the lip is a band of fret, sceptre heads, lotus flowers and diaper patterns, and encircling the foot rolling waves.

Height, 53 inches.

This vase is an historical piece, having been dedicated by Emperor Ch'ien-lung after his victorious campaign in Thibet to the Temple of the God of War (Kuan-Ti), at the Chin Men Gate in Peking.

120—OLD CANTON DEEP PLATE

Thin sonorous texture. Decorated in brilliant blue under the glaze, with peonies, birds, symbols and archaic designs.

Diameter, 11 inches.

121—BLUE AND WHITE DEEP PLATE

Clear white porcelain of the K'ang-hsi period (1662-1722). Decoration of bold peonies on a honeycomb ground in brilliant cobalt-blue.

Diameter, 11½ inches.

122—BLUE AND WHITE PLATE

Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant blue under the glaze. In the centre a basket of flowers, and on the border floral sprays intercepted by a flowered diamond pattern.

Diameter, 13 inches.

123—BLUE AND WHITE PLATE

Sonorous porcelain of the K'ang-hsi period (1662-1722). Decoration of sprays of peonies and honeycomb pattern in cobalt-blue.

Diameter, 13 inches.

124—LARGE BLUE AND WHITE PLATE

Scalloped edge. Sonorous porcelain of the K'ang-hsi period (1662-1722). Decorated in brilliant underglaze blue, with a central medallion of lotus, surrounded by leaf-shaped panels containing flowering plants; border to conform.

Diameter, 15 inches.

125—BLUE AND WHITE PLATE

Thin sonorous porcelain of the K'ang-hsi period (1662-1722). Bold peony sprays on honeycomb pattern in two shades of cobalt-blue.

Diameter, 14 inches.

126—LARGE BLUE AND WHITE PLATE

Clear white hard paste of the K'ang-hsi period (1662-1722). In the central circle a basket of flowers painted in brilliant underglaze blue; on the border, reserve panels of flowers intercepted by a flowered diamond pattern.

Height, 14 inches.

127—LARGE BLUE AND WHITE PLATE

Sonorous porcelain of the K'ang-hsi period (1662-1722). Decoration of peonies on a honeycomb ground in two shades of cobalt-blue.

Diameter, 14½ inches.

128—LARGE BLUE AND WHITE PLATE

To match the preceding.

Diameter, 14½ inches.

129—LARGE OLD CANTON PLATE

Deep shape, with scalloped edge. Decorated in cobalt-blue, with floral basket, panel designs and svastika fret.

Diameter, 18½ inches.

130—LARGE DEEP PLATE

Sonorous porcelain of the Ch'êng-hua period (1465-1487). Decorated in blue under the glaze, with peonies, prunus blossoms and pine in reserve panels intercepted by leafy scrolls.

Diameter, 17 inches.

131—LARGE BLUE AND WHITE PLATE

Deep form, with scalloped edge. Dense porcelain of Chia-ching period (1522-1566). In the centre, painted under the glaze in Mohammedan blue, is a decoration consisting of bamboo, citron and vine, blooming lotus and morning-glories. A wide inner border is of peonies and bold leafy scrolls in white reserve on a dark blue opaque ground. A narrow outer border is of wave design outlined in blue. Circling the under border is a band of lotus scrolls in brilliant blue. The glaze and general character of this plate is a reminder of the precious ancient Damascus specimens.

Diameter, 17½ inches.

132—LARGE BLUE AND WHITE PLATE

Hard paste porcelain of the Wan-li period (1573-1619). In the centre a monster pomegranate, citron and vine and other designs are carved in the paste and filled in with brilliant cobalt-blue. An inner border of peony scrolls in lustrous blue, and an outer border of diaper pattern. Under border decorated with lotus and bold leafy scrolls in brilliant blue.

Diameter, 17½ inches.

× 133—LARGE BLUE AND WHITE PLATE

Hard paste porcelain of the Wan-li period (1573-1619). In the centre a chimera, morning glories and citron vines, grasses, rock and palms are incised in the paste and filled in with cobalt-blue. An inner border of lotus scrolls in lustrous blue, and outer border of diaper pattern. Under border decorated with lotus and bold leafy scrolls in brilliant blue.

Diameter, 18 inches.

134—LARGE CANTON PLATE

Clear white hard paste. Landscape, weeping willow and river view in brilliant cobalt-blue. Borders of fret pattern.

Diameter, 16 inches.

135—LARGE DEEP PLATE

Old Canton china. Decorated under the glaze in cobalt-blue. In central panel garden scene and fighting cocks, and the border of landscapes and water views.

Diameter, 17 inches.

136—LARGE DEEP PLATE

Old Canton china. Decorated in cobalt-blue under the glaze, with chrysanthemum and profuse leafy scrolls.

Diameter, 19½ inches.

137—LARGE BLUE AND WHITE PLATE

Hard paste of the Wan-li period (1573-1619). Decorated under the glaze in brilliant cobalt-blue, with panels of ornaments, flowers and symbols.

Diameter, 19 inches.

138—LARGE BLUE AND WHITE PLATE

Hard paste porcelain of the Wan-li period (1573-1619). Decorated in brilliant cobalt-blue under the glaze, with vase of peonies and border of flowers and symbols and reserve panels.

Height, 19½ inches.

139—LARGE PLATE

Old Canton blue and white china. Landscape, mountain and river scenery in two shades of blue; border of sceptre heads, floral sprays and diapers.

Diameter, 21½ inches.

140—LARGE BLUE AND WHITE PLATE

Deep shape, with scalloped edge. Decorated under the glaze in two shades of cobalt-blue, with a central panel of birds and peonies, and a border of flowers, fungus and symbols in reserve panels.

Diameter, 18 inches.

141—LARGE DEEP PLATE

Hard paste porcelain of the Wan-li period (1573-1619). Decorated in brilliant blue under the glaze, with flowers, symbols and other designs in reserve panels.

Diameter, 19½ inches.

142—LARGE BLUE AND WHITE DEEP PLATE

Hard paste porcelain of the Wan-li period (1573-1619). Decorated in underglaze brilliant blue; with a medallion of birds and flowers and panels of symbols and floral sprays.

Diameter, 21 inches.

143—LARGE BLUE AND WHITE PLATE

Old Canton porcelain. Decorated in brilliant blue under the glaze, with landscape and European coat-of-arms in the centre, and peacocks and lotus scrolls on the border.

Diameter, 17 inches.

144—LARGE BLUE AND WHITE PLATE

To match the preceding.

Diameter, 17 inches.

145—LARGE BLUE AND WHITE PLATE

Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated in lustrous blue under the glaze, with a floral and scroll medallion and a border of flowering plants and orchids.

Diameter, 19½ inches.

× 146—VERY LARGE BLUE AND WHITE PLATE

Dense porcelain of Chia-ching period (1522-1566). Decoration of pomegranate tree in bearing and singing birds in the central medallion, and a wide border of peonies, chrysanthemums, lotus flowers and leafy scrolls. On the under border the prunus, chrysanthemum and peach in bearing, all painted in "Mohammedan blue," and the six-character mark of the period.

Diameter, 22½ inches.

147—OLD CANTON LARGE BOWL

Thin sonorous porcelain. Decorated inside and outside in brilliant blue under the glaze, with panel of garden and domestic scenes, floral sprays and scroll borders.

Diameter, 13½ inches.

148—OLD CANTON LARGE BOWL

Thin sonorous porcelain. Decorated inside and outside in lustrous blue under the glaze, with reserve panels of flowers, birds, insects and symbols.

Diameter, 15 inches.

149—CANTON CHINA PLATTER

Decoration in brilliant cobalt-blue under the glaze of landscape, river view and fret borders painted on a brilliant white ground.

Length, 18½ inches; width, 16 inches.

150—TWO CANTON PLATTERS

Octagonal-shaped. Decoration in two shades of cobalt-blue under the glaze: mountain scenery, islands and water view.

Length, (a) 16½ inches; width, 13 inches.

Length, (b) 15½ inches; width, 13 inches.

151—LARGE DEEP DISH

Old Canton china. Decoration in lustrous blue of islands, mountains, willow, pine and river view, painted on a brilliant white ground.

Length, 17 inches; width, 14 inches.

AN EXTRAORDINARY COLLECTION OF EXCEED-
INGLY RARE OLD CHINESE CELADON PLATES

152—CIRCULAR-SHAPED DISH ON TRIPOD

Thick sonorous porcelain of the Ming period. In the centre an unglazed panel engraved with floral scrolls and the Hsüan-tê mark. On the under border carved in high relief the Pa Kua, "the eight trigrams." Coated with a thick celadon glaze of sea-green tint of pellucid quality.

Diameter, 10 inches.

153—CELADON PLATE

Thick sonorous porcelain of the Ming period. In the centre, carved in the paste, are a peony and scrolls surrounded by a border of corrugated pattern. Invested with a thick celadon glaze of sea-green tint. Underneath the foot a ferruginous ring mark.

Diameter, 10½ inches.

154—CELADON PLATE

Deep shape, with scalloped edge. Thick porcelain of the Ming Dynasty. Decoration carved in the paste underneath the glaze of fret panel and foliated scrolls. Enamelled with an opaque celadon glaze.

Diameter, 11 inches.

155—CELADON PLATE

Thick sonorous porcelain of the Ming Dynasty. Floral medallion and fluted border carved in the paste underneath the glaze. Coated with a thick celadon glaze of sea-green tint. Ferruginous ring mark underneath the foot.

Diameter, 10½ inches.

156—DEEP CELADON PLATE

Thick sonorous porcelain of the Ming Dynasty. Invested with a sea-green celadon glaze; floral medallion and fluted border carved in the paste. Ferruginous ring mark underneath the foot.

Diameter, 11¼ inches.

157—CELADON PLATE

With scalloped edge and incised decoration. Thick porcelain of the Ming period. Coated with an opaque celadon glaze.

Diameter, 11¼ inches.

158—CELADON PLATE

Deep shape, with scalloped edge. Thick sonorous porcelain of the Ming Dynasty. Leafy scrolls and fret pattern incised in the paste under a pellucid celadon glaze.

Diameter, 11¼ inches.

159—CELADON PLATE

Deep form. Thick sonorous porcelain of the Ming Dynasty. In the centre a peony spray carved in relief and surrounded by an incised border. Invested with an opaque celadon glaze of sea-green tint.

Diameter, 11⅛ inches.

160—CELADON PLATE

Thick porcelain of the Ming Dynasty. Covered with an opaque celadon glaze of sea-green tint, under which is a decoration of peony scroll and incised border design. Ferruginous ring mark underneath the foot.

Diameter, 11¼ inches.

161—CELADON PLATE

Deep form. Thick sonorous porcelain of the Ming Dynasty. Invested with a pellucid celadon glaze of pure sea-green tint. Incised border; underneath the foot a ferruginous ring mark.

Diameter, 11¾ inches.

162—CELADON PLATE

Deep form, with scalloped edge and corrugated border. Thick porcelain of the Ming Dynasty. Enamelled with a celadon glaze.

Diameter, 12½ inches.

163—CELADON PLATE

With scalloped edge and corrugated border. Thick sonorous porcelain of the Ming Dynasty. Coated with a celadon glaze of pale sea-green tint; spray of peony carved in relief in the paste under the glaze; ferruginous ring mark.

Diameter, 12¾ inches.

164—CELADON PLATE

Deep form, with scalloped edge and incised decoration. Thick sonorous porcelain of the Ming Dynasty. Enamelled with a sea-green celadon glaze.

Diameter, 13¼ inches.

165—CELADON PLATE

Deep shape. Thick sonorous porcelain of the Ming Dynasty. Incised foliated scrolls under a celadon glaze of sea-green tint of an opaque quality; ferruginous ring mark underneath the foot.

Diameter, 13½ inches.

166—CELADON SHALLOW DISH

Thick sonorous porcelain of the Ming Dynasty. Decoration of peony spray and leafy scrolls carved in the paste under a celadon glaze of sea-green tint. Has ferruginous ring mark.

Diameter, 13 inches.

167—CELADON PLATE

Deep form. Thick porcelain of the Ming Dynasty. Incised flowers and foliations. Coated with an opaque celadon glaze of sea-green tint. Has ferruginous ring mark.

Diameter, 12½ inches.

168—CELADON PLATE

With scalloped edge and corrugated border. Thick sonorous porcelain of the Ming Dynasty. Centre medallion of peony spray carved in relief in the paste; enamelled with an opaque sea-green glaze.

Diameter, 13 inches.

169—CELADON PLATE

Deep form, with scalloped edge. Thick sonorous porcelain of the Ming Dynasty. Incised decoration underneath a sea-green celadon glaze.

Diameter, 13 inches.

170—CELADON PLATE

Scalloped edge and corrugated border. Thick porcelain of the Ming Dynasty. Covered with a sea-green glaze.

Diameter, 13¼ inches.

171—CELADON PLATE

Deep form, with corrugated border. Dense porcelain of the Ming Dynasty. Enamelled with a thick sea-green glaze.

Diameter, 13½ inches.

172—CELADON PLATE

Deep form, with scalloped edge and deep border. Thick sonorous porcelain of the Ming Dynasty. Incised leafy scrolls and spray of peony carved in low relief, and invested with a pellucid sea-green glaze. Has ferruginous ring mark.

Diameter, 13 inches.

173—CELADON PLATE

Deep form. Thick sonorous porcelain of the Ming Dynasty. Incised decoration of peony scrolls, and invested with a celadon crackle glaze of grass-green tint.

Diameter, 13¾ inches.

174—CELADON PLATE

Deep form, with corrugated border. Sonorous porcelain of the Ming Dynasty. Coated with a greenish-brown glaze of thick quality. Has ferruginous ring mark underneath the foot.

Diameter, 13½ inches.

175—CELADON PLATE

Deep form, with corrugated border. Dense sonorous porcelain of the Ming Dynasty. Decoration of peony spray carved in low relief in the paste and incised scrolls on rim. Invested with a pellucid glaze of pure sea-green tint. Has ferruginous ring mark.

Diameter, 14¾ inches.

176—CELADON PLATE

Deep form, with corrugated border. Sonorous porcelain of the Ming Dynasty. Coated with a thick glaze of sea-green tint and opaque quality. Has ferruginous ring mark.

Diameter, 15 inches.

177—LARGE CELADON PLATE

Deep form, with scalloped edge and corrugated border. Sonorous porcelain of the Ming Dynasty. Magnolia flower carved in low relief in the paste. Enamelled with a thick sea-green glaze.

Diameter, 16½ inches.

178—LARGE CELADON PLATE

Deep form, with scalloped edge and corrugated border. Thick sonorous porcelain of the Ming Dynasty. Profusely decorated on the inner and outer surface with incised peonies and asters, and coated with a thick glaze of sea-green tint. Has ferruginous ring mark.

Diameter, 17¼ inches.

179—LARGE CELADON PLATE

Dense sonorous porcelain of the Ming Dynasty. Incised diaper pattern and peony scrolls, invested with a thick celadon glaze. Has ferruginous ring mark.

Diameter, 17 inches.

180—LARGE CELADON PLATE

Deep form. Sonorous porcelain of the Ming Dynasty. Incised diaper patterns and bold peonies with leafy scrolls, underneath a glaze of sea-green tint of an opaque quality.

Diameter, 17¼ inches.

181—LARGE CELADON PLATE

Deep form, with corrugated border and incised rim. Thick porcelain of the Ming Dynasty, and enamelled with a celadon glaze of sea-green tint. Under border of palm-leaf design carved in relief in the paste. Has ferruginous ring mark underneath the foot.

Diameter, 16¼ inches.

182—LARGE CELADON PLATE

Dense sonorous porcelain of the Ming Dynasty. Invested with a thick sea-green glaze of pellucid quality. Has a ferruginous ring mark underneath the foot.

Diameter, 16½ inches.

183—LARGE CELADON PLATE

Thick sonorous porcelain of the Ming Dynasty. Decorated with diaper patterns and floral scrolls incised in the paste underneath an opaque celadon glaze of sea-green tint. Ferruginous ring mark underneath the foot.

Diameter, 17 $\frac{1}{4}$ inches.

184—LARGE CELADON PLATE

Dense porcelain of the Ming Dynasty. Incised decoration of conventional flowers and leafy scrolls enamelled with a thick glaze of sea-green tint.

Diameter, 17 $\frac{3}{4}$ inches.

185—LARGE CELADON PLATE

Deep form, with incised rim. Dense porcelain of the Ming Dynasty. Decoration of peony sprays carved in the paste under a sea-green glaze.

Diameter, 18 inches.

186—LARGE CELADON PLATE

Deep form, with incised rim. Thick sonorous porcelain of the Ming Dynasty. Decoration of tulips, storks and cloud forms carved in the paste underneath a celadon glaze of sea-green tint. Ferruginous ring mark.

Diameter, 16 $\frac{3}{4}$ inches.

187—LARGE CELADON PLATE

Deep form, with corrugated border. Thick sonorous porcelain of the Ming Dynasty. Invested with a celadon glaze of sea-green tint and pellucid quality. Has ferruginous ring mark.

Diameter, 18 inches.

188—LARGE CELADON PLATE

Dense porcelain of the Ming Dynasty. Centre medallion of diaper pattern, and border of peony and leafy scrolls incised in the paste. Invested with a celadon glaze of pure sea-green tint and opaque quality. Underneath the foot a ferruginous ring mark.

Diameter, 18 $\frac{1}{4}$ inches.

189—LARGE CELADON PLATE

Deep form. Thick sonorous porcelain of the Ming Dynasty. Coated with a celadon glaze of sea-green tint, underneath which is a decoration of peony sprays and a border of lotus scrolls incised in the paste. Underneath the foot a ferruginous ring mark.

Diameter, 18½ inches.

190—LARGE CELADON PLATE

Deep form, with scalloped edge and corrugated border. Thick sonorous porcelain of the Ming Dynasty. Incised decoration of lotus and leafy scrolls underneath an opaque glaze of sea-green tint. Has ferruginous ring mark.

Diameter, 18½ inches.

191—LARGE CELADON PLATE

Thick sonorous porcelain of the Ming Dynasty. Diaper centre, and lotus scroll border incised in the paste and enamelled with a sea-green enamelled glaze.

Diameter, 18¼ inches.

192—LARGE CELADON PLATE

Deep form, with scalloped edge and corrugated border. Thick sonorous porcelain of the Ming Dynasty. Profusely decorated with incised diaper patterns, peony and leafy scrolls, and invested with a pellucid sea-green glaze. Underneath the foot a ferruginous ring mark.

Diameter, 18¾ inches.

193—LARGE CELADON PLATE

Thick sonorous porcelain of the Ming Dynasty. Decorated under a sea-green celadon glaze, with incised diaper patterns and a border of peony scrolls. Ferruginous ring mark.

Diameter, 18¾ inches.

194—LARGE CELADON PLATE

Thick sonorous porcelain of the Ming Dynasty. Coated with a brownish-green celadon glaze, under which is a decoration carved in the paste of lilies and peony scrolls. Has ferruginous ring mark.

Diameter, 19 inches.

195—LARGE CELADON PLATE

Deep form, with corrugated border. Dense sonorous porcelain of the Ming Dynasty. Invested with a thick celadon glaze of sea-green tint. Underneath the foot a ferruginous ring mark.

Diameter, 17½ inches.

196—LARGE CELADON PLATE

Dense sonorous porcelain of the Ming Dynasty. Enamelled with a thick glaze of sea-green tint and pellucid quality, underneath which is a decoration of peony sprays and a wide border of peony scrolls incised in the paste. Underneath the foot a ferruginous ring mark.

Diameter, 19¼ inches.

197—LARGE CELADON PLATE

Deep form, with corrugated border. Thick sonorous porcelain of the Ming Dynasty, and invested with a celadon glaze of brownish green. Underneath the foot a ferruginous ring mark.

Diameter, 20 inches.

SECOND AFTERNOON'S SALE

THURSDAY, JANUARY 14TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

ANTIQUÉ CHINESE DECORATED PORCELAINS

198—WINE-CUP

Thin porcelain of the Ch'ien-lung period (1736-1795). Four *shou* marks in gold surrounded by symbolical bats in blue, svastika and other symbols in enamel colors upon an imperial yellow ground.

199—PAIR EGGSHELL WINE-CUPS

Pure white texture of the Yung-chêng period (1723-1735). Two five-clawed dragons amid cloud forms beautifully pencilled in coral-red. Six-character mark underneath the foot.

200—EGGSHELL WINE-CUP

Pure white texture of the Ch'ien-lung period (1736-1795). Five-clawed dragons and sacred pearl pencilled in coral-red, and cloud forms and band of gadroons in underglaze blue.

201—IMPERIAL WINE BOWL

Semi-eggshell porcelain of the Ch'ien-lung period (1736-1795). Invested with a turquoise glaze, over which is a decoration of lotus leafy scrolls and symbols of long life and happiness, painted in brilliant enamel colors and gilding. Round the rim sceptre-head scrolls on a pink ground, and encircling the foot a band of lotus design in brilliant colors.

202—SMALL BOWL

Semi-eggshell of the Chia-ching period (1796-1820). Four-clawed dragon and phoenix, emblems of the Emperor and Empress, pencilled in coral-red, enhanced by gilding.

203—SMALL BOWL

White hard paste of the Ch'ien-lung period (1736-1795). Decoration of lotus flower design painted in tones of pink on a yellow ground. Seal mark underneath the foot pencilled in blue.

204—PLATE

Pure white thin porcelain of the Ch'ien-lung period (1736-1795). Decoration of lotus flower design to conform with the preceding bowl.

Diameter, 6½ inches.

205—PAIR IMPERIAL BOWLS

Clear white hard paste of the Ch'ien-lung period (1736-1795). The ground outside of deep rose color and etched with a scroll pattern, lotus and passion flowers, with bold leafy scrolls beautifully painted in finely combined enamel colors. Seal mark underneath the foot pencilled in blue.

206—SHALLOW BOWL

Pure white porcelain of the K'ang-hsi period (1662-1722). The outer surface invested with a coral-red glaze of lustrous quality, over which is a decoration of peonies and leafy scrolls beautifully painted in enamel colors.

207—COVERED TEA-BOWL

Semi-eggshell porcelain of the Ch'ien-lung period (1736-1795). Lotus scrolls and "The Buddhistic emblems of happy augury," painted in brilliant enamel colors and gilding on a fine turquoise ground. Border of sceptre-head scrolls and gadroons. Seal mark pencilled in blue.

208—BEAUTIFUL BOWL

Pure white porcelain of the K'ang-hsi period (1662-1722). The outside invested with a mirror-black glaze, and decorated with two five-clawed dragons amid cloud forms and fire emblems pursuing the pearl of omnipotence, painted in reserve in lustrous opaque-green underneath the foot. Six-character mark within circle pencilled in blue.

Diameter, 5 inches; height, 2½ inches.

209—COVERED TEA-BOWL

Thin white hard paste of the Chia-ching period (1796-1820). Richly decorated with lotus flowers and leaves, painted in brilliant enamel colors on a gold ground.

210—COVERED TEA-BOWL

Thin white hard paste of the Chia-ching period (1796-1820). Richly decorated, with sky lions amid cloud forms and sporting with brocade ball, painted in brilliant enamel colors on a gold background.

211—CUP AND SAUCER

Pure white porcelain of the Yung-chêng period (1723-1735). Beautifully painted decoration; conventionalized lotus and leafy scrolls, painted in enamel colors on a mirror-black ground. Six-character mark pencilled in blue.

212—BOWL

Thin white porcelain of the K'ang-hsi period (1662-1722). Decorated in bright enamel colors of the *famille verte*, with numerous objects of art, known as the "Hundred Antiques." On the inner surface, a band of hawthorn blossoms on a "cracked-ice" ground.

Diameter, 6 inches; height, 2½ inches.

213—BOWL

Clear white porcelain of the Tao-Kuang period (1821-1850). *Shou* marks, symbolical bats and fret patterns painted in opaque-green enamel and enriched by gilding. Seal mark pencilled in gold.

Diameter, 6 inches; height, 2½ inches.

214—RICE BOWL

Clear white thin porcelain of the Ch'ien-lung period (1736-1795). Painted in brilliant enamel colors in underglaze blue of five-clawed dragons, phoenix, floral scrolls and "The Buddhistic emblems of happy augury."

Diameter, 6 inches; height, 3 inches.

215—RICE BOWL

Thin porcelain of the K'ang-hsi period. Decoration known as the "Hundred Antiques," painted in brilliant enamel colors on a metal-brown ground.

Diameter, 6 inches; height, 2¾ inches.

216—LARGE BOWL

Thin porcelain of the Ch'ien-lung period (1736-1795). Bold five-clawed dragons and fire emblems pencilled in coral-red, and cloud forms in brilliant cobalt-blue under the glaze. Seal mark underneath the foot.

Diameter, 7 inches; height, 3 inches.

217—PAIR BOWLS

Thin white porcelain of the K'ang-hsi period (1662-1722). Decoration of various objects of art painted in brilliant enamel colors of *famille verte*. An inner border of prunus blossoms on a "cracked-ice" ground.

Diameter, 6 inches; height, 2½ inches.

218—FLOWER-SHAPED BOWL

Thin porcelain of the Ch'êng-hua period (1465-1487). Decorated in enamel colors of the *famille verte*, with beautifully painted floral sprays, rocks, birds and other designs covering inner and outer surface. Six-character mark underneath the foot.

Diameter, 7¾ inches; height, 2½ inches.

219—PAIR BOWLS

Octagon-shaped. Pure white thin porcelain of the Tao-Kuang period (1821-1850). Decoration of garden and domestic scenes painted in brilliant enamel colors.

Diameter, 6½ inches; height, 3 inches.

220—LARGE BOWL

Thin white sonorous porcelain, painted inside and out with formal foliated design, resembling pink coral, margined by five halos symbolical of the five jewels of the Buddhist law, alternating with Sanskrit characters; a band also of similar characters. Mark underneath the foot in coral-red, "T'sai Jun T'ang chih" ("Made at the Elegant Flowers Hall"). A saucer to correspond is in the South Kensington Museum, London, and is illustrated in W. G. Gulland's work on Chinese porcelain, Plate 401, Vol. I.

Diameter, 7 inches; height, 3¼ inches.

221—LARGE BOWL

Thin porcelain of the K'ang-hsi period (1736-1795). Decorated in underglaze blue and *rouge-de-cuivre*, with landscape, mountain and river view. Six-character mark underneath the foot.

Diameter, 7¾ inches; height, 3¾ inches.

222—HEXAGONAL BOWL

Clear white hard paste of the K'ang-hsi period (1662-1722). Fantastic animals painted in brilliant enamel colors of *famille verte*.

Diameter, 7½ inches; height, 3¾ inches.

223—LARGE BOWL

Hard paste of the Hsüan-tê period (1426-1435). Decoration of grapevine in bearing, and birds in brilliant enamel colors and gilding. Six-character mark underneath the foot.

Diameter, 7½ inches; height, 3¼ inches.

224—SHALLOW BOWL

Thin white hard paste of the Yung-chêng period (1736-1795). Decorated in brilliant enamel colors, with dragons rising from the sea and pursuing the sacred pearl. Six-character mark underneath the foot.

Diameter, 7 $\frac{3}{4}$ inches; height, 2 $\frac{3}{4}$ inches.

225—IMPERIAL BOWL

Pure white sonorous porcelain. Beautifully painted decoration executed in reserve in sepia and white enamel on an imperial yellow background. On the rim is inscribed Ta Ya Chai, "Pavilion of Grand Culture." The name of one of the palaces of the Empress Dowager at Peking, in connection with her motto, "T'ien ti yi chia ch'un," "Springtime in heaven and earth—one family," which is framed with a pair of dragons pursuing the flaming jewel omnipotence. Underneath the foot is the four-character mark Yung-Ch'ing, Ch'ang-Ch'un, "Ever flourishing, enduring spring."

Diameter, 7 inches; height, 3 $\frac{1}{2}$ inches.

226—LARGE SHALLOW BOWL

Thin sonorous porcelain of the Chia-ching period (1522-1566). Decorated in brilliant green, purple and yellow, with prunus tree in blossom, bamboo, rocks and birds. Six-character mark underneath the foot.

Diameter, 8 $\frac{1}{2}$ inches; height, 3 inches.

227—LARGE BOWL

Thin sonorous porcelain of the Ch'êng-hua period (1465-1487). Decorated in brilliant enamel colors of the *famille verte*, with butterfly, flowering plant, rocks and grasses, and inner border of sceptre heads, diapers and reserves of the "Eight Precious Things."

Diameter, 7 $\frac{1}{2}$ inches; height, 4 inches.

228—LARGE BOWL

Dense porcelain of the Wan-li period (1426-1435). On the outside a pale yellow opaque glaze, and a reserve decoration of fantastic monsters, cloud forms and wave designs in coral-red, opaque-green and underglaze blue. On the inner surface medallion to conform.

Diameter, 8 inches; height, 3 $\frac{3}{4}$ inches.

229—LARGE BOWL

Thin sonorous porcelain of the K'ang-hsi period. The outer surface coated with a *soufflé* cobalt-blue glaze, known as powder-blue, of brilliant mazarine tint, on which are pencilled in gold a series of *shou* marks and borders of diapers and lotus designs.

Diameter, 7½ inches; height, 3¼ inches.

230—LARGE IMPERIAL BOWL

White hard paste. The outer surface invested with a pale green glaze, and decorated with chrysanthemums, camellias and bird in flight in sepia and white. On the rim is inscribed Ta Ya Chai, "Pavilion of Grand Culture," the name of one of the palaces of the Empress Dowager at Peking, in connection with her motto, "T'ien ti yi chia ch'un," "Springtime in heaven and earth—one family," which is framed with a pair of dragons pursuing the flaming jewel omnipotence.

Diameter, 8¾ inches; height, 3 inches.

231—LARGE DEEP BOWL

Thin porcelain of K'ang-hsi period (1662-1722). The outer surface invested with a powder-blue glaze, over which is a decoration pencilled in gold of floral scrolls, *shou* marks and Buddhistic emblems.

Diameter, 7½ inches; height, 3¾ inches.

232—PAIR BOWLS

Hexagonal shape, with scalloped edge. Brown crackle texture, with decoration of landscape, river views and poems painted in green, purple and brown enamel colors.

Diameter, 7¾ inches; height, 4 inches.

233—RARE ANTIQUE MONGOLIAN BOWL

Hard paste porcelain. Decorated in low tones of enamel colors, with seated figures of Buddhas in reserve panels intercepted by fire emblems in red upon a black ground. Various borders to conform; rimmed with metal.

Diameter, 5½ inches; height, 3 inches.

234—RARE ANTIQUE MONGOLIAN BOWL

Hard paste porcelain. On the outer surface a wide band of lustrous green and medallions, seated Buddhas and leafy scrolls in reserve and yellow and red enamel colors; series of narrow borders of red and opaque-green.

Diameter, 7 inches; height, 3½ inches.

235—RARE ANTIQUE MONGOLIAN BOWL

The outer surface decorated with figures of Buddha seated on a lotus throne, painted in red ground panels, fire emblems on a mirror-black ground, and a series of borders in low tones of enamel colors. On the inner surface is a wide band of opaque-green, and a series of borders to conform to the predominating decoration. Rimmed with metal.

Diameter, 7 inches; height, 3½ inches.

236—RARE ANTIQUE MONGOLIAN BOWL

Similar to the preceding.

Diameter, 7 inches; height, 3½ inches.

237—VERY LARGE BOWL

Thin porcelain of the K'ang-hsi period (1662-1722). On the outer surface in four panels is a decoration, painted in the brilliant enamel colors of K'ang-hsi *verte*, of Chinese historical and ceremonial scenes, showing numerous figures of an emperor, dignitaries and warriors.

Diameter, 13 inches; height, 6½ inches.

238—SACRIFICIAL CUP

Hard paste of the Ming period. Haou-teen faces and prunus blossom painted in yellow and purple on an opaque-green ground. Lizards carved in relief and enamel.

239—ROUGE-BOX

Sceptre-head shape. Hard paste of the Chia-ching period (1796-1820). Lotus scrolls and symbolical bats in red and blue enamels and gilding on a green ground.

240—TWO STATUETTES

Chinese children modelled in hard paste and partially glazed.

241—TWO STATUETTES

Chinese lady and child, with sceptre modelled in hard paste and glazed, and decorated in enamel colors of *famille rose*.

242—PORCELAIN GROUP

Chinese woman and children. Decorated in enamel colors of *famille rose*.

243—PORCELAIN GROUP

Seated figures of two Buddhistic priests. Glazed in yellow, pink and blue.

244—TWO STATUETTES

Seated figures of Chinese boys. Modelled in porcelain of the Ming period, and glazed in lustrous green and coral-red.

245—PAIR STATUETTES

Seated figures of Japanese boys holding sceptres in their left hand and richly robed.

246—PORCELAIN STATUETTE

Standing figure of boy carrying a potted lotus. Decoration of floral scrolls in enamel colors of the *famille rose*. K'ang-hsi period.

Height, 10½ inches.

247—PORCELAIN STATUETTE

Of the Wan-li period (1573-1619). Chinese boy carrying a jar with lotus plant. Decoration of peonies and emblems in five colors.

Height, 11 inches.

248—PAIR PORCELAIN FIGURES

Chinese boys carrying potted plants. Floral scrolls in enamel colors of the *famille rose*.

Height, 10½ inches.

249—PAIR PORCELAIN ORNAMENTS

Seated figures of Ho-Shang, Chinese "God of Plenty." Partially decorated in brilliant enamel colors.

250—PORCELAIN ORNAMENTAL PIECE

Hard paste of the Tao-Kuang period (1821-1850). Figure of elephant supporting a miniature vase; decorated in brilliant enamel colors.

251—MINIATURE FONT

Hard paste of the Ming period. Pagodas, rocks and pine tree in relief and enamelled in opaque green, yellow and purple.

252—PAIR MING ORNAMENTS

Lions supporting vases. Coated with yellow, pink and green enamels.

Height, 9 inches.

253—PAIR MING PORCELAIN ORNAMENTS

Figures of lions supporting trumpet-shaped vases. Enamelled with opaque turquoise-blue and thick violet glaze.

254—PAIR MING PORCELAIN ORNAMENTS

Kylins with puppy and brocade ball. Coated with a variegated glaze of yellow, brown, turquoise and lapis-blue. Have carved teakwood stand.

255—TEAPOT

Clear white porcelain of the Tao-Kuang period (1821-1850). Decoration of prunus blossoms and bamboo sprays on white, on a brilliant blue cracked-ice ground. Seal mark.

256—SQUARE-SHAPED BOX

With indented corners. Hard paste porcelain of the Chia-ching period (1522-1566). Decoration of dragons, cloud forms and floral scrolls in red and yellow on a blue ground, with borders of Greek fret.

Height, 4½ inches; width, 6½ inches.

257—GOURD-SHAPED VASE

Hard paste of the K'ang-hsi period. Coated with a starch-blue glaze. Vine and butterflies carved in relief and enamelled with celadon, white and yellow.

Height, 13 inches.

258—VASE

Double-fish shape. Hard paste of the K'ang-hsi period (1662-1722). Coated with a variegated glaze of powder-blue, red and yellow.

Height, 14½ inches.

259—BEAUTIFUL GALLIPOT

Pure white thin porcelain of the K'ang-hsi period (1662-1722). Round the body are poppies and bold leafy scrolls, on the shoulder are peacocks and peony scrolls, and encircling the foot is a broad band of gadroons, all painted in brilliant enamel colors of red, green, yellow, lavender and blue.

Height, 13 inches.

260—TEMPLE WINE-POT

Cylindrical-shaped, with tiara-fronted top, and divided transversely by moulded double lines into two sections, the upper one bearing a spout and dragon-shaped handle. The outer surface is covered with a scroll design, delicately traced in coral-red, over which is a decoration of passion flowers and leafy scrolls beautifully painted in enamel colors. Ch'ien-lung period (1736-1795).

Height, 13½ inches.

261—TEMPLE WINE-POT

Cylindrical-shaped, with tiara-fronted top, and divided transversely by moulded double lines into two sections, the upper one bearing a spout and dragon-shaped handle, the latter invested with powder-gold glaze. On the outer surface is a decoration of butterflies and sprays of flowers and orchids beautifully painted in enamel colors. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

262—CYLINDRICAL VASE

Hard paste of the K'ang-hsi period (1662-1722). Coated with an opaque yellow glaze and decorated with a Chinese legendary subject, painted in underglaze blue and lustrous green.

Height, 13 inches.

263—BEAUTIFUL OVIFORM VASE

With short neck and spreading foot. Of the Ming Dynasty. Enamelled with a beautiful opaque red glaze and profusely decorated with conventional lotus and leafy scrolls painted in reserve in underglaze blue.

Height, 13½ inches.

264—GINGER JAR

With its original cap-shaped cover. Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated in reserve panels with peonies, bird on magnolia branch, butterflies and insects beautifully painted in brilliant enamel colors of *famille verte*. Round the shoulder a band of svastika fret and reserves of the "Eight Precious Things."

Height, 8 inches.

265—FIVE-COLORED JAR

Oviform, with its original hat-shaped cover. Hard paste of the Wan-li period (1573-1619). Decoration of dragon and phoenix, the emblems of the Emperor and Empress, amid fire emblems. Round shoulder a band of peony scrolls.

Height, 10½ inches.

266—QUADRILATERAL VASE

Hard paste of the Wan-li period (1573-1619). Finely decorated in five-color enamels, with Chinese ceremonial and garden scenes and legendary subjects on a brilliant white ground. Round the neck the "Eight Precious Things" in underglaze blue, and green and red enamels.

Height, 15 inches.

267—FIVE-COLORED JAR

With its hat-shaped cover. Hard paste of the Wan-li period (1573-1619). In three reserve panels are vases of flowering plants. The border design, of sceptre heads, diaper and scroll designs, is painted in brilliant enamel colors of red, green, yellow, blue and purple.

Height, 14 inches.

268—COVERED TEA-BOWL

Hard paste porcelain of the Ch'ien-lung period (1736-1795). Chrysanthemum flower-shape. Invested with a monochrome glaze of coral-red. On the inner surface, floral scrolls and a poem pencilled in gilding. Seal mark in gold underneath the foot.

Height, 4 inches; diameter, 4½ inches.

269—BEAUTIFUL GARNITURE

Consisting of three mandarin-shaped jars, with hat-shaped covers, surmounted by kylin and two beakers richly embellished with tree peonies, poppies and bands of sceptre heads and floral panels beautifully painted in brilliant enamelled colors, enhanced by gilding.

Each, height, 13 inches.

270—IMPERIAL VASE

Hard paste of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of imperial yellow and decorated in brilliant underglaze blue in reserve, with a kylin sporting with the brocade ball, a tiger, "the Lord of all wild animals," a unicorn, lion and deer. Round the neck are symbols of happy augury, painted in enamel colors of the *famille verte*, and bands of fret and diaper patterns. Encircling the foot is a band of diaper intercepted by single peonies. Underneath the foot, on a brilliant white ground, is a yellow medallion on which is imposed a five-clawed dragon painted in green.

Height, 18 inches.

271—TRUMPET-SHAPED VASE

Hard paste of the Ch'ien-lung period (1736-1795). Enamelled with an apple-green glaze and decorated with the idealized flowers known as the "flowers of paradise," connected by delicate wavy foliations pencilled in fine enamelled colors. Round the centre of the vase is a raised band to represent brocade, and encircling the lip is a wide flange of sceptre-head design. The Imperial seal mark pencilled in gold.

Height, 12½ inches.

272—FIVE-COLORED JAR

Oviform, with its original hat-shaped cover. Hard paste of the Wan-li period (1573-1619). It is decorated with monsters, rocks and fire emblems in three reserve panels, and further embellished with various border designs of scroll and fret pattern and bands of lotus and chrysanthemum flower scrolls.

Height, 14½ inches.

273—PAGODA-SHAPED SHRINE

Hard paste of the Ch'ien-lung period (1736-1795). Decorated in enamel colors with conventional "flowers of paradise," leafy scrolls and symbols pencilled on a green ground. Has lacquered stand and carved wood roof.

Height, 18½ inches.

274—GOURD-SHAPED VASE

Dense porcelain of the Wan-li period (1573-1619). Decoration of lotus flowers and profuse leafy scrolls painted in underglaze cobalt-blue on a beautiful opaque red ground. Bands and borders of sceptre-head scrolls, gadroons and wave designs.

Height, 16½ inches.

275—BEAUTIFUL FIVE-COLORED JAR

Oviform, with its original hat-shaped cover. Hard paste of the Wan-li period (1573-1619). Embellished with large peonies in red and profuse leafy scrolls in lustrous green and underglaze blue, which are intercepted by four figures known as the "naked boys," in reserve and outlined in yellow and purple.

Height, 15½ inches.

276—PILGRIM BOTTLE VASE

Hard paste of the Yung-chêng period (1723-1735). Invested with a monochrome glaze of citron-yellow, and profusely decorated with flowers of paradise amid leafy scrolls which are in reserve and painted in brilliant underglaze blue. Round the neck, a band of palmettes and floral scrolls.

Height, 14½ inches.



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277—TEMPLE WINE-POT

Hard paste of the Ch'ien-lung period (1736-1795). Cylindrical-shape, with tiara-fronted top, and divided transversely by moulded lines into three sections, the upper and middle one bearing a spout and handle of dragon shape. On the middle division are conventional lotuses and the "Eight Buddhistic symbols of happy augury" in *rouge-de-fer* and leafy scrolls in *bleu-de-Nankin*. On the upper and lower division are detached flowers and blossoms in *rouge-de-cuivre* on a ground of scroll designs in underglaze blue. Lid surmounted by a kylin.

Height, 18 inches.

278—GOURD-SHAPED VASE

Dense porcelain of the Wan-li period (1573-1619). The lower lobe quadrangular-shaped, and the upper oviform, profusely decorated with singing birds in pine and bamboo trees; tree peonies, rocks and border designs, finely painted in brilliant underglaze blue and red and green enamel colors.

Height, 17½ inches.

279—QUADRILATERAL VASE

With spreading neck and base. Clear white hard paste of the K'ang-hsi period (1662-1722). The decoration, which is mottled in bold relief and painted in brilliant enamel colors of the *famille verte*, enriched by gilding, represents "Fu-Lu-Shou," the star gods of Rank, Longevity and Happiness, and their attendants. On the neck, in high relief, the "Hundred Antiques." Round the base are lotus flowers and leafy scrolls.

Height, 17 inches.

280—PAIR GINGER JARS

With original dome-shaped covers. Clear white thin porcelain of the K'ang-hsi period (1662-1722). Invested with a fine powder-blue glaze, over which is a lotus scroll pencilled in gilding, and decorated in four reserve panels, with sprays of lotus and orchids and butterflies painted in brilliant enamel colors. In a series of smaller reserve

panels are the "Hundred Antiques" and the "Eight Precious Things." Round the shoulder is a band of scrolls of unusual design painted in five enamel colors and gilding.

Height, 12 inches.

281—FIVE-COLORED JAR

Oviform, with its original hat-shaped cover. Dense porcelain of the Wan-li period (1573-1619). Decorated with large peonies in red, purple and yellow; profuse leafy scrolls in lustrous green and underglaze blue, and four kylins in five enamel colors.

Height, 15½ inches.

282—OVIFORM JAR

Gracefully fashioned. Of imperial porcelain of the Ch'ien-lung period (1736-1795). The body is invested with a beautiful rose-color glaze, which is covered with an etched scroll design; the decoration consists of four large blossoms and numerous buds of the idealized flowers known as the "flower of paradise," connected by delicate wavy foliations beautifully painted in fine tones of enamel colors. Round the shoulder and base are floral scrolls in green and colors on a blue ground, and bands of sceptre-head scrolls and gadroons. Seal mark pencilled in coral-red underneath the foot.

Height, 12 inches.

284—PEAR-SHAPED VASE

With bold flaring neck and base. Clear white porcelain of the K'ang-hsi period (1662-1722). Decorated in brilliant enamel colors of the *famille verte*, with a scene depicting an assemblage of the Eight Immortals upon Mount K'un-lun, greeting Hsi Wang Mu, the Queen of the Genii, the ruler of the Taoist paradise.

Height, 16 inches.

285—TEMPLE JAR

With its original hat-shaped cover. Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant enamel colors of the *famille verte*, with imperial do-

mestic scene and garden view. Round the shoulder and neck and cover are sprays of prunus blossoms, the "Eight Precious Things" and svastika fret.

Height, 17½ inches.

286—TEMPLE JAR

With its original cover. Hard paste of the K'ang-hsi period (1662-1722). Decoration representing Chinese ladies and numerous children in a garden, finely painted in brilliant enamel colors.

Height, 17 inches.

287—BEAKER-SHAPED VASE

Hard paste of the K'ang-hsi period (1662-1722). Finely decorated with phoenixes, peonies and leafy scrolls in white reserve and brilliant enamel colors and gilding on a coral-red ground.

Height, 18 inches.

288—PAIR BEAKER-SHAPED VASES

Hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant enamel colors of the *famille verte*, with beautifully painted peonies amid profuse leafy scrolls.

Height, 18 inches.

289—PAIR BEAUTIFUL FAMILLE ROSE JARS

With original hat-shaped covers. Clear white porcelain of Yung-chêng period. Beautifully painted decoration of baskets and vases of flowers, and bands and borders of sceptre heads and peony scrolls, executed in brilliant enamel colors of the *famille rose*.

Height, 17 inches.

290—QUADRILATERAL BLACK HAWTHORN VASE

With the oblong side rounded above and gently tapering downward. Decorated with the typical flowers of the four seasons: the tree peony of spring, the lotus of summer, a chrysanthemum of autumn and the plum of winter, all of which are sketched in black and filled in with green, yellow and manganese purple on a brilliant black background with a purplish iridescent surface. On the shoulder, are clusters of prunus blossoms in white, and on the

trumpet-shaped neck butterflies and sprays of lotus in yellow and green enamel colors. Underneath the foot an indented panel with a leaf mark in underglaze blue.

Height, 19 inches.

291—BEAKER-SHAPED VASE

K'ang-hsi period (1662-1722). Coated with a mottled cobalt-blue glaze known as powder-blue, and decorated over the glaze in pencilled gold with a series of panels of different shape surrounded by chrysanthemum scrolls. Four large, oblong panels containing five-clawed dragons and phoenix, the emblems of Emperor and Empress, and in four circular panels are carp and other fishes.

Height, 17½ inches.

292—OVIFORM VASE

With trumpet-shaped neck. K'ang-hsi period (1662-1722). Decorated in pencilled gold over a brilliant powder-blue glaze. There are six panels on the body, of which two are painted with landscape views and inscriptions, and the remaining four contain emblems of Art and Literature, flowers and seal marks. Round the neck are *shou* and svastika symbols, and borders of arabesque and fret complete the decoration.

Height, 16¾ inches.

PORCELAINE LAQUÉE BURGAUTÉE

NOTE.—The following interesting extract from the late Dr. Bushell's work furnishes valuable information appertaining to the four lots, Nos. 293, 294, 295 and 296:

"There is another peculiar combination of the incrustated lacquer work with porcelain, which has been named 'porcelaine laquée burgautée,' after 'burgau,' the French name of the shell of the turbo. The Chinese call it 'Lo-tien-Tz'u'—i.e., 'Porcelain inlaid with shellwork'—and the technique is the same as that of the incrustated cabinet work of Canton, only worked upon porcelain instead of wood. The porcelain is comparatively thick, with solid rims, and the ground of the piece is usually left unglazed, so that the lacquer may adhere more firmly to the surface. The finest vases date from the reign of K'ang-hsi, and it seems to have been first worked on porcelain at this time, in spite

of the fact that the mark of Ch'êng-hua of the Ming Dynasty is occasionally found inscribed underneath.

"The decoration of the *laquée burgautée* class is generally of a landscape character, executed in a mosaic mother-of-pearl, varied sometimes by thin plaques of beaten gold and silver, displayed upon a velvety background of ink-black lac. The pieces of shell, extremely thin, are tinted artificially, shaped with the knife, and combined cleverly by the artist to form the details of the picture. The patience of the workman is almost incredible, shaping one by one the leaves of a willow tree or of a clump of bamboos, the feathers of a bird, the glittering morsels designed to represent the pebbly bank of a river, or the faults of a rock, and carving silhouettes for clouds and waves, fine and supple as the strokes of a pencil. There is a large bowl in the Sèvres Museum, covered with a lake scene, with lotus flowers, reeds and water-fowl, which is a *chef-d'œuvre* of naturalistic art."—S. W. Bushell, C.M.G., B.Sc., M.D.

293—RARE OVIFORM VASE

Called by the Chinese Lo-tien-Tz'ü, "porcelain inlaid with shellwork." The decoration, consisting of a landscape with figures and various borders, is executed in a mosaic mother-of-pearl and thin plaques of beaten silver, displayed upon a velvety background of ink-black lac. K'ang-hsi period (1662-1722).

Height, 15½ inches.

294—RARE OVIFORM VASE

Similar to the preceding.

295—RARE TEMPLE WINE-POT

Of pewter. Tall cylindrical shape, with tiara-fronted top and dragon design spout. The decoration known as *porcelaine laquée burgautée* consists of an imperial garden scene, two four-clawed dragons in pursuit of the effulgent jewel and a band of peonies executed in a mosaic mother-of-pearl upon a background of ink-black lac. K'ang-hsi period.

Height, 18¼ inches.

296—RARE TEMPLE WINE-POT

Companion to the preceding.

297—GARDEN SEAT

Barrel-shaped. Dense porcelain of the early Ming period. Carved in pierced openwork, in design of lions amid cloud forms sporting with brocade balls, rocks and palms, and decorated in green, purple and yellow enamel colors. Bands of lotus and leafy scrolls complete the decoration.

Height, 13½ inches.

298—LARGE GLOBULAR-SHAPED JAR

Of the Chia-ching period (1522-1566). Decorated in brilliant tones of coral-red, jade-green, yellow and underglaze blue, with numerous fishes, lotus, seaweeds and archaic designs. Round the shoulder a band of gadroons, and encircling the foot palm leaves in underglaze blue.

Height, 14 inches; diameter, 13 inches.

299—PAIR GARDEN SEATS

Drum-shape, with lion's head handles and bosses in relief. Profusely decorated with scenes representing Chinese female musicians, floral designs and rich borders, painted in brilliant enamel colors of the K'ang-hsi *famille verte*.

Height, 19 inches.

300—OLD CANTON HOT-WATER PLATE

Finely decorated in enamel colors of the *famille rose*, with figures of Fu-Lu-Shou, the three star gods of Happiness, Rank and Longevity. Border of peonies, leafy scrolls and bat symbols.

Diameter, 9½ inches.

BEAUTIFUL DECORATED PLATES

301—PLATE

Sonorous porcelain of the Yung-chêng period (1723-1735). Invested with an imperial yellow glaze, and decorated with the *shou*, svastika and bat symbols in coral-red.

Diameter, 11 inches.

302—DEEP PLATE

Thin sonorous porcelain. Finely embellished in brilliant enamel colors of the *famille verte*. In the centre, on a

background of diaper design pencilled in red, are branches of tree peonies, prunus blossoms and chrysanthemums. Round this decoration is a band of sceptre-head scrolls in lustrous green on a yellow ground, and a wide outer border is composed of peonies and leafy scrolls. Round the base of the dish underneath a groove is left unglazed, so that it has a second sharply prominent inner rim, a characteristic of the finest large dishes of the K'ang-hsi period. Leaf mark within a double circle pencilled in blue.

Diameter, 13 inches.

303—LARGE PLATE

Sonorous porcelain of the Yung-Chêng period (1723-1736). Decorated in brilliant enamel colors, with a clump of lotus in various stages of growth.

Diameter, 14½ inches.

304—LARGE PLATE

Thin sonorous porcelain of the K'ang-hsi period. Decorated in brilliant enamel colors of *famille verte*, with a beautifully painted scene representing the Taoist paradise, the Eight Immortals receiving Si Wang Mu, the "Western Royal Mother." Round the base of the plate underneath a groove is left unglazed, so that it has a second sharply prominent inner rim, characteristic of the best productions of the period.

Diameter, 14 inches.

305—LARGE PLATE

Thin sonorous porcelain of the K'ang-hsi period (1662-1722). Beautifully decorated in brilliant enamel colors of the *famille verte*, with a balcony scene and assemblage of royal personages and their attendants. Underneath, the symbol "Ling Chih" in blue within a double circle.

Diameter, 15½ inches.

306—LARGE PLATE

With sunken centre. Thin sonorous porcelain of the K'ang-hsi period. Decorated in lustrous enamel colors

with a fong-hoang, the immortal bird, and a kylin, a symbol of good government. The border of brilliant powder-blue, with eight reserve panels containing lions and the "Hundred Antiques." Underneath the foot, within a double ring of blue, the Hua mark.

Diameter, 16 inches.

307—LARGE PLATE

With sunken centre. Companion to the preceding.

Diameter, 16 inches.

308—BEAUTIFUL FAMILLE VERTE PLATE

Characteristic of the finest specimen produced during the reign of Emperor K'ang-hsi. The porcelain is of sonorous texture, and the beautifully painted decoration, which is of a very unusual design, covers the entire inner surface and under border. Radiating from a single chrysanthemum of conventional design are a series of wide and narrow borders of foliated and floral scroll pattern, painted in yellow, red, aubergine purple and white on backgrounds of yellow, coral-red and lustrous opaque-green, the latter color predominating. Round the base is a groove left unglazed, which denotes that the specimen was classed when produced as being of high quality.

Diameter, 19 inches.

309—LARGE POWDER-BLUE PLATE

Very fine sonorous porcelain of the K'ang-hsi period. Invested with a monochrome glaze of mottled cobalt-blue, known as powder-blue; decorated in pencilled gold over the glaze, with a central panel of flower and scroll designs, six palmettes, lotus festoons and a border of foliated patterns. The under border coated with a powder-blue glaze of brilliant quality.

Diameter, 20 inches.

X 310—FUCHIEN PORCELAIN DISH

Ming Dynasty. Thick sonorous texture. Coated with a soft glaze of ivory-white tint, under which etched in the paste is a conventionalized peony and leafy scroll.

Diameter, 11 inches.



320

313

315

314

319

311—RARE DEEP DISH

Kuan or "Imperial ware" of the Sung Dynasty. Sonorous texture, invested with a monochrome glaze of *clair-de-lune* of pale tint, the glaze spreading over the under border, but leaving the rim unglazed.

Diameter, 12½ inches.

312—BOTTLE-SHAPED VASE

Of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of cherry-red of brilliant quality and pear-skin surface.

Height, 8 inches.

313—STATUETTE

Of Kuan Ti, "God of War." Of old Lung-ch'üan celadon. The head, hands and feet unglazed. Ming Dynasty.

Height, 8½ inches.

314—MING POTTERY STATUETTE

The robe coated with a thick purple *flambé* glaze and the hood invested with a brown opaque glaze. Bôdhidharma, a Buddhist saint.

Height, 12 inches.

"Bôdhidharma was the son of a king in southern India. He came to China by sea in the year 520, and was the first to bring the palm called patra (*Borassus flabelliformis*). He settled in Loyang, where he was called "The Wall-gazing Brahman," because he remained perfectly still the whole time engaged in silent meditation.

"He died about the year 529, and was buried in the monastery grounds, but was met, the legend says, soon after, enveloped in his shroud, on his way back to his native land, holding one shoe in his hand, saying, when questioned, that he had forgotten to bring the other. The grave was afterward opened; the corpse had disappeared, and only a single shoe was found."

315—KUANG-YAO ORNAMENT

Early Ming Dynasty. The fabulous Chinese unicorn, enamelled with a *flambé* glaze of purple, red and brown of lustrous quality. Has teakwood stand.

Height, 12½ inches.

316—WATER VESSEL

Shaped to resemble a lotus pod, and invested with a fine celadon glaze of opaque quality.

317—SMALL DISH

Chrysanthemum-shaped. Of the K'ang-hsi period (1662-1722). The inner and outer surface covered with a monochrome glaze of lemon-yellow of iridescent and opaque quality. In the centre, incised in the paste, is a horned dragon, cloud forms and the *shou* mark. Six-character mark within a double ring pencilled in blue.

Diameter, 6 inches.

318—PAIR SMALL KYLINS

Of carved rock crystal.

319—BALUSTER PORCELAIN VASE

Early Ming Dynasty. Decoration of peony flowers, leafy scrolls and festoons of heads and symbols in raised outline and filled in with turquoise-blue, purple, yellow and pink opaque enamels, upon a background of dense blue. Band around the foot of gadroons of similar workmanship.

Height, 10½ inches.

320—BALUSTER PORCELAIN VASE

Early Ming Dynasty. The ornamentation, which consists of the figures of a Taoist genii and his attendant, a pine tree, bamboo, cloud forms and border designs, is of pierced and carved work, and, with the exception of the figure of the Taoist genii and cloud forms on the shoulder, which are unglazed, is coated with an opaque turquoise-blue and a dense violet enamel glaze.

Height, 11¾ inches.

321—TALL OVIFORM VASE

With wide mouth and spreading base. Porcelain of the early Ming Dynasty. The entire outer surface is covered with a decoration of peony and profuse foliations which are beautifully carved in the paste in low relief and covered with a deep violet glaze of brilliant opaque quality.

Height, 16½ inches.

322—LARGE JAR

Dense porcelain of the early Ming Dynasty. Decoration of peony sprays, kylins sporting with brocade ball, sceptre-

head and gadroon borders in raised outline and filled in with yellow, purple and dark-blue and opaque enamels on a background of turquoise blue.

Height, 13 inches; diameter, 13 inches.

323—PAIR POTTERY FIGURES

Chinese merchants. Enamelled with variegated glaze.

Height, 14½ inches.

324—OLD POTTERY SEATED FIGURE

Ho-Shang, "The Monk," the Chinese Hotei. Enamelled with a soft glaze of creamy-white tint.

Height, 4¼ inches.

SPECIMENS OF WHITE PORCELAINS

325—LOTUS TRAY

Fashioned in white porcelain of the Yung-chêng period.

326—PLAIN WHITE PORCELAIN STATUETTE

The Goddess, Kuan-Yin, seated with a child on her right knee.

Height, 6½ inches.

327—PAIR FUCHIEN PORCELAIN SPECIMENS

Two lions, provided with tubular receptacle at the side for holding joss-sticks. Ming Dynasty.

328—FUCHIEN PORCELAIN GROUP

Of the Ming Dynasty. Pure white texture. A figure of Avalokita, a mythological creature in sitting posture on a lotus throne, with the front pair of hands joined in devotional attitude, while the other sixteen hands, grasping symbols and weapons, are stretched out in all directions to defend and rescue the wretched and lost. Mounted on a base to represent an inverted lotus leaf, round the stem of which are two dragons modelled in relief and undercut, and beneath the leaf, rising from the sea, are two marine monsters, standing on the heads of which are two disciples in the attitude of devotion. An extraordinary specimen of skilful modelling and execution.

Height, 11½ inches.

329—FUCHIEN PORCELAIN STATUETTE

Ming Dynasty. Kuan Yin, "Queen of Heaven," standing on a base in design of cloud forms and clothed in a gracefully draped gown and holding in her hand the Sou-Chou "Rosary."

Height, 15½ inches.

330—FUCHIEN PORCELAIN STATUETTE

Ming period. A gracefully draped figure of Kuan Yin standing on a base in design of cloud forms and wearing on her head a crown, beautifully modelled in white porcelain of ivory-white texture.

Height, 18½ inches.

331—BEAUTIFUL TING-YAO VASE

Sung Dynasty. Graceful bottle-shaped, fashioned after an ancient bronze. It is of brown crackle texture and decorated with Haou-teen faces and archaic designs worked in high relief and invested with a soft ivory-white glaze. On the neck are two handles of lion-head design and rosettes modelled in high relief.

Height, 16 inches.

332—BEAUTIFUL WHITE PORCELAIN BEAKER

Of the K'ang-hsi period (1662-1722). The ornamentation, which is skilfully carved in high relief in the paste, consists of a wide band of dragons and cloud forms, above which are two narrower bands of archaic dragons and scrolls. The neck and base are encircled by wide borders of Greek fret and palmettes, which are also carved in relief.

Height, 17½ inches.

SPECIMENS OF BRONZE AND COPPER

333—ANTIQUE MINIATURE FLASK

Pilgrim bottle-shaped. Brass incrustated, with various enamels.

334—ANTIQUE CHINESE WATER-PIPE

Repoussé bronze. In design of an elephant.

335—ANCIENT TEMPLE LAMP

From Nipa, East India. Cast brass. Monkey handle.

Height, 4½ inches.

336—ANTIQUE DRINKING CUP

Tanjore. Sixteenth century. Brass, with beaten copper panels. Incised scroll designs.

Height, 3 inches.

337—TRIPOD INCENSE BURNER

Old Chinese brass. Carved floral panels and openwork cover.

Height, 5 inches.

338—ANTIQUE HINDOO LAMP STAND

On tripod. Cast brass.

Height, 5 inches.

339—ANTIQUE PERSIAN BRASS BOWL

Incised ornamentation of archaic scrolls and palm leaf design.

Diameter, 4¼ inches.

340—ANTIQUE EAST INDIAN BRASS VASE

Carved ornamentation of floral sprays.

Height, 2¾ inches.

341—ANTIQUE SMALL VASE

Early Tanjore. Brass and copper, with incised diaper and leaf patterns.

Height, 3 inches.

342—ANTIQUE TURKISH BRASS SMALL VASE

Incised panels and border designs.

Height, 2¾ inches.

343—ANTIQUE TURKISH BRASS VASE

Engraved panels of conventionalized floral design.

Height, 3 inches.

344—ANTIQUE RUSSIAN HOOKAH BOTTLE

Pineapple and border designs carved in relief.

Height, 8 inches.

345—HOOKAH BOTTLE

Antique Russian. Engraved blossoms and scroll designs.

Height, 8½ inches.

346—EAST INDIAN BRASS VASE

Globular-shaped. Repoussé and engraved ornamentation of archaic birds, floral branches and border design.

Height, 5½ inches.

347—EAST INDIAN BRASS VASE

Inverted lily-shape. Repoussé ornamentation.

Height, 6½ inches; diameter at base, 8½ inches.

348—ANTIQUE PERSIAN BRASS EWER

Finely engraved ornamentation of lotus and foliated scrolls.

Height, 12½ inches.

349—ANTIQUE PERSIAN BRASS EWER

Finely engraved ornamentation of floral and leafy scrolls.

Height, 13 inches.

350—ANTIQUE PERSIAN BRASS HOOKAH

Incised ornamentation of conventional birds and floral scrolls.

Height, 10 inches.

351—ANTIQUE RUSSIAN EWER

Of copper and brass. Engraved ornamentation.

Height, 12¾ inches.

352—OLD PERSIAN EWER

Repoussé copper, silvered. Engraved borders of floral scrolls.

Height, 13½ inches.

353—OLD PERSIAN VASE

Heart-shaped copper, covered with silver. Finely engraved ornamentation, consisting of foliated scrolls, various border designs and conventional pattern.

Height, 9 inches.

354—OLD PERSIAN BOTTLE-SHAPED VASE

Copper, with silver finish. Engraved conventional floral design.

Height, 12 inches.

355—ANCIENT HINDOO BRASS EWER

Engraved bands of scroll designs and openwork base.

Height, 12½ inches.

356—BRONZE INCENSE BURNER

Antique Chinese design of a kylin parcel-gilt, standing on a serpent.

Height, 10½ inches.

357—ANCIENT IRON STIRRUP

Chinese, damascened with silver, with svastika fret and Buddhist symbols.

Height, 6 inches.

X 358—ANCIENT CHINESE BRONZE BOX

Chêng-tê period (1506-1521). On the lid Mohammedan inscription carved in low relief.

Diameter, 5 inches.

X 359—ANCIENT CHINESE BRONZE INCENSE BURNER

Circular-shape, with rudimentary handles. Chêng-tê period (1506-1521). Mohammedan inscriptions in panels carved in low relief. Underneath the foot a beautifully carved six-character mark.

Diameter, 6 inches.

360—ANCIENT BRONZE INCENSE BURNER

Chêng-tê period (1506-1521). Oblong shape, on four rudimentary feet. Mohammedan inscriptions carved in low relief in four panels, coated with a rich brown patina. Has beautifully executed character mark underneath the foot.

Height, 5 inches; length, 5 inches; width, 4 inches.

361—ANTIQUE BRONZE WRITER'S BOX

Chinese. Early Ming period. Cover surmounted by a figure of kylin sporting with a brocade ball.

Height, 6 inches; length, 7 inches; width, 4½ inches.

362—PAIR ANTIQUE BRONZE INCENSE BURNERS

Chinese. Ming period. Figures of horses, saddles forming openwork cover.

Height, 8 inches.

363—ANTIQUE CHINESE BRONZE WINE-POT

Fashioned in the shape of a fantastic animal. Archaic scrolls inlaid in red copper, the inner surface incrustured with a malachite patina and marked with incised Sanskrit.

Height, 7½ inches; length, 9 inches.

364—HANGING INCENSE BURNER

Antique Thibetan bronze. Relief and openwork ornamentation.

Height, 8 inches.

365—ANTIQUE CHINESE BRONZE VASE

Bottle-shaped. Early Ming period. Mohammedan inscriptions in four heart-shaped panels carved in relief. Round the neck a band of engraved lotus scrolls.

Height, 9¼ inches.

366—ANCIENT CHINESE BRONZE BOX

Early Ming period. The cover is ornamented with Mohammedan inscriptions carved in relief, and on the top panel and around the rim a further ornamentation consists of engraved peonies and leafy scrolls.

Diameter, 8½ inches.

367—PAIR ANTIQUE CHINESE BRASS VASES

On permanent bases, with lion head and loose ring handles. Engraved border of Greek fret.

Height, 12½ inches.

368—MING BRONZE INCENSE BURNER

Circular-shaped on tripod. Ornamented with a band of Mohammedan inscription carved in relief, and an engraved border of peony scrolls. Coated with a fine mottled patina. Underneath the foot six-character mark of Chêng-tê (1506-1521).

Height, 5½ inches; diameter, 10½ inches.

369—MASSIVE BRONZE INCENSE BURNER

Chinese. Early Ming period. Design of a kylin, with a brocade ball; cover surmounted by a figure of a young kylin.

Height, 13½ inches; length, 15½ inches.

370—ANCIENT CHINESE TEMPLE BELL

Cast bronze of the Ming period. Inverted lotus shape, with dragon handles in relief and undercut; band of gadroons and the Pa Kua, "the eight trigrams."

Height, 15 inches; diameter, 9½ inches.

371—MASSIVE BRONZE INCENSE BURNER

Chinese. Early Ming period. In design of a fantastic horned monster.

Height, 19 inches; length, 19 inches.

372—MING BRONZE INCENSE BURNER

Parcel-gilt. Design of a kylin standing erect and crushing a serpent with his forefeet.

Height, 17½ inches.

373—ANCIENT BRONZE INCENSE BURNER

Semi-globular shape, with lion head and loose ring handles. Of the Hsüan-tê period (1426-1436). Ornamented with a band of dragons and Haou-teen faces carved in relief. Underneath the foot a six-character mark finely carved in relief.

Height, 7 inches; diameter, 12 inches.

374—MASSIVE CHINESE BRONZE INCENSE BURNER

Ming period. Figure of a mystical lion in sitting posture, with a brocade ball under his fore foot. Has teakwood stand.

Height, 15 inches; length, 19 inches.

375—OLD JAPANESE BRONZE INCENSE BURNER

Temple drum-shape, surmounted by a rooster. The side panels cast in openwork, and chiselled in design of a dragon amid cloud forms, hōwō bird and lion, the borders and bands of archaic and peony scrolls beautifully engraved.

Height, 27½ inches.

376—OLD CHINESE TEMPLE WINE-POT

Copper, with repoussé ornamentation in applied silver, which is partially gilt. The ornamentation consists of dragons, *shou* characters, Greek fret and foliated scrolls.

Height, 12½ inches.

377—OLD CHINESE TEMPLE TAZZA

Copper, with repoussé silver ornamentation partially gilt. The ornamentation is of lotus flower design, with the eight Buddhistic symbols in high relief; border of Greek fret.

Diameter, 13¾ inches.

378—OLD CHINESE PEWTER TEAPOT

Quadrangular shape, with top handle. Inlaid brass ornamentation of deer and stork, the symbols of long life.

Height, 8½ inches.

379—OLD CHINESE PEWTER TEAPOT

Hexagonal shape, with side handle. Ornamentation of birds, prunus, tree peonies and pomegranate in brass inlays and engraved. On the lid sprays of blossoms and the *shou* character.

Height, 6 inches.

380—PAIR OLD CHINESE PEWTER TEA CADDIES

Tall hexagonal shape. Prunus in blossom, pomegranate, Buddha's hand fruit and peach tree in bearing in brass inlays and engraved.

Height, 6¾ inches.

381—OLD CHINESE PEWTER TEMPLE JAR

Octagonal shape, with hat-shaped cover, which is surmounted by a bronze figure of the "God of Happiness." Elaborately ornamented with brass inlays of patient and artistic workmanship. The ornamentation consists of Chinese ceremonial, mythological and domestic scenes, landscape views, and borders of sceptre heads and peony scrolls.

Height, 17 inches; diameter, 12½ inches.

382—OLD CHINESE PEWTER TEMPLE JAR

Tall octagonal shape, with hat-shaped cover, which is surmounted by a bronze group of the "God of Longevity" seated on his deer. The ornamentation, which is profuse, is of inlaid brass of skilful and patient workmanship, and consists of panels of Chinese domestic and historical subjects. Round the shoulder is a band of sceptre heads in

raised brass, and round the neck various fantastic animals in reserve panels, and encircling the base a border of gadroons containing conventional peonies. The cover ornamentation conforms with that of the jar.

Height, 21 inches; diameter, 13 inches.

383—ANCIENT TEMPLE WINE-POT

Of pewter, with an outer casing of bamboo. It is of tall, cylindrical shape, with tiara-fronted top and divided transversely into three sections, which are covered with bamboo, the surface of which is skilfully carved with an ornamentation representing Chinese garden and domestic scenes, landscape and river views and numerous Buddhistic symbols. Has chain and ball handle.

Height, 20½ inches.

384—ANCIENT TEMPLE WINE-POT

Of pewter and bamboo. A pendant to the preceding.

Height, 20½ inches.

CHINESE PAINTED ENAMELS OF THE IMPERIAL
CH'IENTUNG PERIOD

385—PERFUME BOX

Circular-shaped. Sprays of peonies in white and pale blue on a sapphire-blue ground.

Diameter, 2 inches.

386—PAIR OF MINIATURE TRAYS

Peony flower-shaped. Chinese father and son in a garden, painted in various enamel colors on an ivory-white ground.

387—PERFUME BOX

Lozenge-shaped. Peony scrolls in finely combined colors, painted *en camaïeu* on a rose-pink ground.

Length, 3 inches; width, 2¼ inches.

388—SMALL VASE

Globular-shaped. Lotus amid leafy scrolls, intercepted by *shou* characters, painted in fine enamel colors on a brilliant sapphire-blue ground. Borders of sceptre heads and lotus petals.

Diameter, 3 inches.

389—PAIR SMALL TRAYS

Irregular shape. One with Chinese figures in garden, the other European, painted in brilliant enamel colors on a white ground.

390—PERFUME BOX

Flower-shaped. On the cover a Chinese domestic scene, painted in brilliant enamel colors; on the sides, flowers and fruits pencilled on an imperial yellow ground.

Diameter, 2½ inches.

391—THREE WINE-SAUCERS

Sacred lotus, leafy scrolls and *shou* character finely painted in red, pink and green on a brilliant opaque-blue ground.

392—PAIR MINIATURE PLATES

Dragon amid cloud forms, painted in various enamel colors on a dense blue ground.

393—SMALL VASE

Cup-shaped, with broad base, conventional flowers and leafy scrolls, painted in shades of light blue, on a brilliant lapis ground. *Shou* character in gilding.

Height, 3½ inches.

394—PAIR CUP TRAYS

Boat-shaped. Sacred lotus and leafy scrolls painted in shades of pink, green and white on a sapphire-blue ground. *Shou* character in red and outlined with gilding. Under border of lotus leaf design.

395—PAIR SMALL VASES

Sapphire-blue ground, with lotus, leafy scrolls and *shou* characters finely painted in enamel colors. Border of sceptre-head scrolls.

Height, 3 inches.

396—PAIR BOAT-SHAPED TRAYS

Shou characters in black and red in a white medallion; flowers of paradise and foliations pencilled in brilliant enamel colors on a pink ground.

Length, 8 inches; width, 3½ inches.

397—PAIR OF SAUCERS

Shou character in centre in red and gold on an imperial yellow ground. Detached hawthorn blossoms in pink, white and green, and cracked-ice design pencilled in gold on a ground of brilliant sapphire-blue.

Diameter, 6 inches.

398—COVERED BOX

Globular-shaped. The sacred lotus and foliations finely painted in opaque colors on a brilliant blue ground. *Shou* characters in red and gold.

Diameter, 4½ inches.

399—TEAPOT

Globular shape, with dragon-shaped handle and spout. Opaque sapphire-blue ground, over which is a beautifully painted decoration of conventionalized foliation, *shou* character and borders of sceptre heads and petals.

Height, 6 inches.

400—PAIR COVERED TEA-BOWLS

With trays. Decorated to correspond with the preceding teapot.

401—OBLONG TRAY

To correspond with the two preceding lots. Brilliant sapphire-blue ground, over which is a beautifully painted decoration of the idealized passion flowers and *shou* symbols.

Length, 13½ inches; width, 8½ inches.

402—PAIR OF TRAYS

Irregular-shaped. Decorated to correspond with the preceding.

Length, 9½ inches; width, 7 inches.

403—PAIR IMPERIAL HAT-STANDS

Formed of four Ju-i, or sceptres, joined and standing upright on a permanent base and surmounted by a circular-shaped perfume box. The decoration, which is finely painted in various colors on a brilliant blue enamel ground, consists of peony scrolls and various *shou* characters.

Height, 12 inches.

404—OBLONG JARDINIÈRE

Turquoise-blue enamel ground, over which is a decoration of conventional flowers of paradise and leafy scrolls pencilled in red, dark blue, pink and yellow enamel colors enriched by gilding. The borders of four openwork panels, and the rim studded with imitation rubies.

Height, 4½ inches; length, 13 inches; width, 8 inches.

405—LARGE BASIN

Deep form. Centre panel of imperial yellow, with dragons amid cloud forms, painted in delicate tones and surrounded by a border of dragon fret. On a brilliant lapis-blue ground is a decoration of detached hawthorn blossoms and bamboo branches, painted in pink, white, yellow and green over a cracked-ice design. On the under border are two archaic dragons in brilliant sapphire-blue outlined in gilding.

Diameter, 16 inches.

406—SHRINE

Pagoda-shaped. Enamelled in turquoise and lapis-blue; profusely decorated with archaic designs, fret patterns and lotus scrolls, beautifully painted in enamel colors and enhanced by gilding; gilt brass mounts and bell pendants.

Height, 16½ inches.

407—EXTRAORDINARY PEKIN ENAMEL INCENSE BURNER

Noble globular-shaped, on tripod, with openwork cover and special movable base. Profusely and beautifully painted decoration in brilliant enamel colors on an enamel ground of orange-yellow; the embellishment, which is artistically executed, consists of Chinese legendary subjects painted in two large panels, the *shou* character surrounded by archaic dragon scrolls, various symbols and an elaborate design of the idealized passion flowers amid leafy scrolls. Two handles are of archaic dragon design, and the opening in cover is shaped to resemble sceptre heads, and the surmounting ornament to the latter is of repoussé and chiselled brass to represent a dragon amid cloud forms. (*See Frontispiece.*)

Height, 41 inches; diameter, 18½ inches.

ANTIQUE CHINESE CLOISONNÉ ENAMELS

408—CHINESE CLOISONNÉ ENAMEL CANDLESTICK

Ming period. Conventional lotus and leafy scrolls in low tones on a turquoise-blue ground.

Height, 10 inches.

409—PAIR CHINESE CLOISONNÉ ENAMEL CANDLESTICKS

Ming period. Pine tree, plum in blossom and bamboo, in low tones of red, blue, yellow and white on a turquoise-blue ground.

Height, 8 inches.

410—TEMPLE CANDLESTICK

Lotus flowers, prunus blossoms and other designs in low tones of Indian red, yellow, blue and white on a turquoise-blue ground.

Height, 12 inches.

411—LARGE PALACE BRAZIER

Oblong-shaped, on four feet. Ming period. Of repoussé copper of peony and foliated scroll pattern, with a wide rim of cloisonné enamel bearing Buddhistic symbols and scroll designs in low tones of enamels on a turquoise-blue ground. A rail is of archaic fret design, and the foot, which is of bronze, is cast in openwork in design of dragons amid cloud forms pursuing the effulgent orb.

Height, 13 inches; length, 29½ inches; width, 20½ inches.

412—AN EXTRAORDINARY SPECIMEN OF CHAMPLEVÉ

Ming period. A life-size peacock of chiselled and gilded bronze, and enriched by enamels of beautiful tones. A rare and unusually fine example of skilful workmanship.

Height, 31 inches; length, 40 inches.

THIRD AFTERNOON'S SALE

FRIDAY, JANUARY 15TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

ORIENTAL ARMS

413—ALBANIAN YATAGHAN

Yataghan, of large size. Blade inlaid and inscribed with passage from Koran in silver. Elaborately chased silver scabbard and hilt.

Length, 34 inches.

414—YATAGHAN

Fine old-time blade, inlaid with silver in panels. Scabbard and hilt repoussé in high relief.

Length, 29 inches.

415—YATAGHAN

Dark blade, engraved with passage from Koran and arabesque ornament. Scabbard and hilt of finely chased and massive silver.

Length, 28½ inches.

416—DAGGER

Fine old blade that has seen much service. Hilt niello and gilt; scabbard highly repoussé in arabesque ornament.

Length, 18½ inches.

417—FLINTLOCK PISTOL

Russian. Early eighteenth-century type. Barrel inlaid with silver; stock also inlaid. Barrel partly covered by plate and ornamented with military emblems. Lock plate, trigger guard and stock of finely carved metal. Inscription on inner side of grip, and the figure 13 repeated in several places.

Length, 19 inches.

418—FLINTLOCK PISTOL

Albanian, very early type. Long barrel, slightly curved stock, carved iron ramrod. Mounted in silver, which is chiselled in very high relief.

Length, 22 inches.

419—FLINTLOCK PISTOL

Italian. Early eighteenth century. Carved and damascened lock plate, carved wood stock. Remounted at later date with Turkish filigree and chased metal work.

Length, 22 inches.

ANTIQUE SILVER, PLATED WARE AND OTHER
METALS

420—ANTIQUE MONSTRANCE

Old Nuremberg. Repoussé copper, gilt and silver plated, set with imitation gems.

Height, 15½ inches.

421—PAIR SILVER-GILT FRUIT TRAYS

Elaborate repoussé Hanan work. Oval-shaped, with scallop edge, and with raised fruit decoration in centre. Cupid-head handles.

Length, 17 inches.

422—PAIR SILVER FLOWER BASKETS

Elaborate chased baskets of Hanan work. Louis XVI. period (a crowned L stamped in the bottom). Medallions on either side of children and cupids at play, swing handles, extra zinc linings.

Height, 18 inches.

423—OLD SHEFFIELD TRAY

Round-shaped. Engraved ornamentation of bold foliated scrolls; raised leaf-pattern border.

Diameter, 20 inches.

424—AUGSBURG POKAL

Tall goblet-shape drinking cup, with cover. Repoussé in pineapple pattern. The shaft is decorated with loose scroll in silver, openwork and filigree to resemble foliage. The base is also of repoussé pineapple design. The cover has a dentilated edge, and is surmounted by a bouquet of metal flowers.

Height, 22 inches.

425—AUGSBURG POKAL

A most important piece of early German silversmithing. Large repoussé base, on which stands the figure of a man dressed in the costume of the sixteenth century, with staff in hand, supporting a three-branch tree, each branch terminating in an oval cup, with cover, in repoussé and of pineapple pattern. The tree has a grape-vine in detached work, also scrolls, and the covers are surmounted by flowers.

Height, 19½ inches.

426—OLD PEWTER POKAL

Tall tankard, with cover. Hung with many inscribed shields. The body of the tankard has incised inscription in German and the date 1665.

Height, 22 inches.

427—OLD PEWTER POKAL

Tall tankard, with cover. Ornamented with relief sheep-heads, holding, suspended by rings, silver crowns of Austria, Saxony and other countries, and a shield engraved with heraldic arms.

Height, 22 inches.

428—MAI WEIN BOWL

Vase-shaped body, with side handles. Ornamented with hunting emblems, applied to surface. Stands on a three-foot Rococo design base. The cover is engraved with heraldic arms and surmounted by a figure of a pheasant. Glass lining.

Height, 21 inches.

429—PAIR OLD SHEFFIELD WINE COOLERS

Urn-shaped, on square bases, with side handles and movable tops. Within raised wreaths are engraved "John Savile, Earl of Mexborough, 1807" and "Lady Anne Yorke, Countess of Mexborough, 29 August, 1807"; also their heraldic arms, in repoussé silver.

Height, 20 inches.

430—EXTRAORDINARY ANTIQUE ROYAL WINE TUB

Of gold and copper alloy. Oval-shaped, with lion heads and loose ring handles. Elaborate ornamentation in bold repoussé of artistic workmanship. It was used in the time of "King Augustus the Strong" of Saxony. A similar specimen is in the "Regal Green Vaults" at Dresden, where are kept the treasures of the king.

Height, 13 inches; length, 26 inches; width, 22 inches.

431—PAIR BANQUET CANDELABRA

Silver gilt. Tall forms with fluted bases and graceful swell fluted shafts, each surmounted by a group of six branches and centre light. Made by "Pacca." Complete with openwork gilt shades.

Height, 28 inches.

432—SILVER-PLATED EPERGNE.

Graceful form. Centre and eight branches holding movable baskets of openwork design containing blue glass dishes.

Height, 20 inches.

433—LARGE TABLE PLATEAU

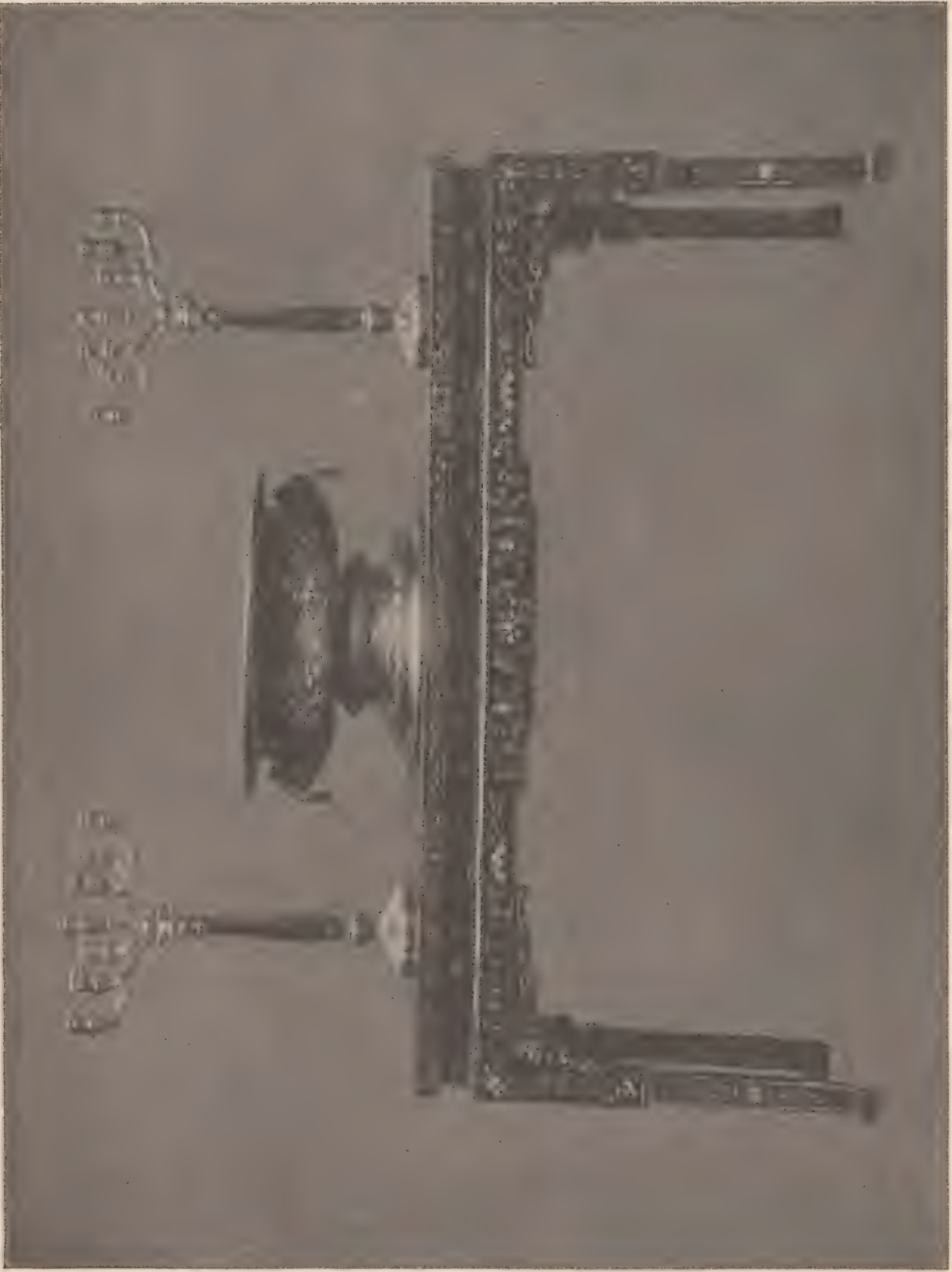
Old plated ware, made in three sections. Conventional tree border, mirror lined. Unusually large and effective piece for table decoration.

22½ by 40 inches.

434—GRAND BRAZIER

Italian Renaissance of large size, made of thin sheet copper, silver plated; pierced and repoussé in high relief. A royal heraldic arms on both base and cover.

Height, 27 inches.



431

430
527

431

435—PAIR CHURCH CANDLESTICKS

Tall forms of English eighteenth century. Plated repoussé copper, made in sections and fitted together.

Each, height, 34 inches.

MISCELLANEOUS

436—OLD LOWESTOFT TEA-CADDY

Decorated with a coat-of-arms, Chinese emblems of happy augury and floral designs finely painted in brilliant enamel colors and gilding.

Height, 5 inches.

437—SET OF OLD GERMAN FIGURES

And accessories. Illustrating the Passion Play at Oberammergau.

438—OLD DELFT PLATE

Landscape and fishing scenes in Nankin blue. Border design in white slip decoration.

Diameter, 9 inches.

439—OLD DELFT PLATE

Deep form. Basket of fruits and flowers, and border design painted in brilliant blue.

Diameter, 10½ inches.

440—OLD DELFT PLATE

Deep form. Birds and lilies in yellow, green and red. Border of lily scrolls on a yellow ground.

Diameter, 12 inches.

441—OLD DELFT PLATE

Deep form. Daisy and lilies in brilliant enamel colors on an ivory-white glazed ground. Border of leaf scrolls.

Diameter, 12 inches.

442—OLD DELFT PLATE

Deep form. Dutch man-of-war. In purple and blue on a white glazed ground. Border of vine design in yellow, green and blue.

Diameter, 12½ inches.

443—OLD DELFT PLATE

Conventional floral designs in brilliant enamel colors on a soft white glazed ground, bordered to correspond.

Diameter, 12½ inches.

444—OLD DELFT PLATE

Deep form. Coated with a soft white glaze and decorated in brilliant enamel colors, with a parrot on tree branch and a curiously designed border.

Diameter, 13½ inches.

445—OLD ITALIAN PLATE

Coated with soft ivory-white glaze and decorated in brilliant blue, with a female figure, palms and other designs.

Diameter, 14 inches.

446—OLD ITALIAN PLANT JAR

With relief head ornaments for handles. Decorated in brilliant blue over a white glaze.

Height, 9½ inches; diameter, 11 inches.

447—BEAUTIFUL OLD DRESDEN TUREEN

With cover. Marcolini period. Decoration of floral sprays painted in Oriental style, with brilliant enamel colors and enhanced by gilding.

Height, 13 inches.

448—COLORED PRINT OF WASHINGTON

Whole length, in front of marquee, holding sheet inscribed "Declaration of Independence" in right hand. To right, negro attendant and horse. A reduced process copy, colored by hand, lettered "Washington." In old carved and gilt frame.

Height, 15⅝ inches; width, 12 inches.

449—SET OF LINE ENGRAVINGS

Nine engravings. Illustrating horsemanship. "John El. Ridinger inv. des. et exc. A. V." Titles repeated in French and in Latin. In green and gold frames.

Each: Height, 19 inches; width, 14½ inches.



MISCELLANEOUS OLD CHINESE OBJECTS

450—CARVED IVORY STATUETTE

Old Chinese. Standing figure of Shou Lao, the God of Wisdom.

Height, 11½ inches.

451—CARVED IVORY STATUETTE

Old Chinese. Standing figure of Shou Hsing, the God of Longevity. Mounted on a teakwood base.

Height, 12½ inches.

452—CARVED IVORY STATUETTE

Old Chinese. Standing figure of Shou Hsing, the God of Wisdom.

Height, 14½ inches.

453—PAIR VASE STANDS

Old Chinese. Of lotus design in repoussé copper and plated with gold.

Diameter, 7¼ inches.

454—SMALL CHEST

Old Chinese. Cinnabar lacquer, bold floral scrolls, symbols and figures carved in high relief.

Height, 12 inches; length, 12½ inches; width, 8½ inches.

455—PAIR LACQUER STANDS

Old Chinese. Oblong-shaped, on four feet of dragon design. Archaic scrolls carved in relief and gilded; open-work rails of archaic dragon fret, also gilded.

Height, 6 inches; length, 17½ inches; width, 13½ inches.

456—ARM REST

Old Japanese. Black lacquer, with landscape and water view pencilled in gold.

Length, 26 inches.

457—CAKE-BOX

Old Chinese. Shaped to resemble a Chinese peach, the fruit of immortality. Black ground, with rocks, pine tree and turbulent water, and peony scrolls pencilled in gold.

Diameter, 10 inches.

458—SMALL SQUARE STAND

Old Chinese. Polished black lacquer, beautifully embellished with inlaid mother-of-pearl. Landscape, a boating scene and border of floral sprays in exquisite workmanship.

Height, 2½ inches.

459—TALL LACQUERED STAND

Old Chinese. Flower-shaped top, supported by four tall legs of dragon design. Red ground, with sprays of flowers and twigs of peaches and pomegranates engraved and filled in with low-toned lacquers.

Height, 9½ inches; diameter, 10½ inches.

460—SMALL OBLONG STAND

Of graceful shape. Old Japanese lacquer, decorated with flowers, birds and diapers pencilled in gold.

Height, 6½ inches; length, 14 inches.

461—PAIR IMPERIAL TOILET CASES

For a bride's toilet requisites. Of carved and gilt wood, with panels of glass, which are decorated on the reverse side with tulips, symbols and butterflies, the emblems of conjugal felicity. Mounted on stands to match.

Height, 7 inches; length, 9½ inches.

BEAUTIFUL MIRRORS

NOTE.—The frames of the following described mirrors are from an old church in Bavaria, where they originally surrounded memorial tablets:

462—LARGE MIRROR

In fine repoussé silvered frame of the German Rococo period.

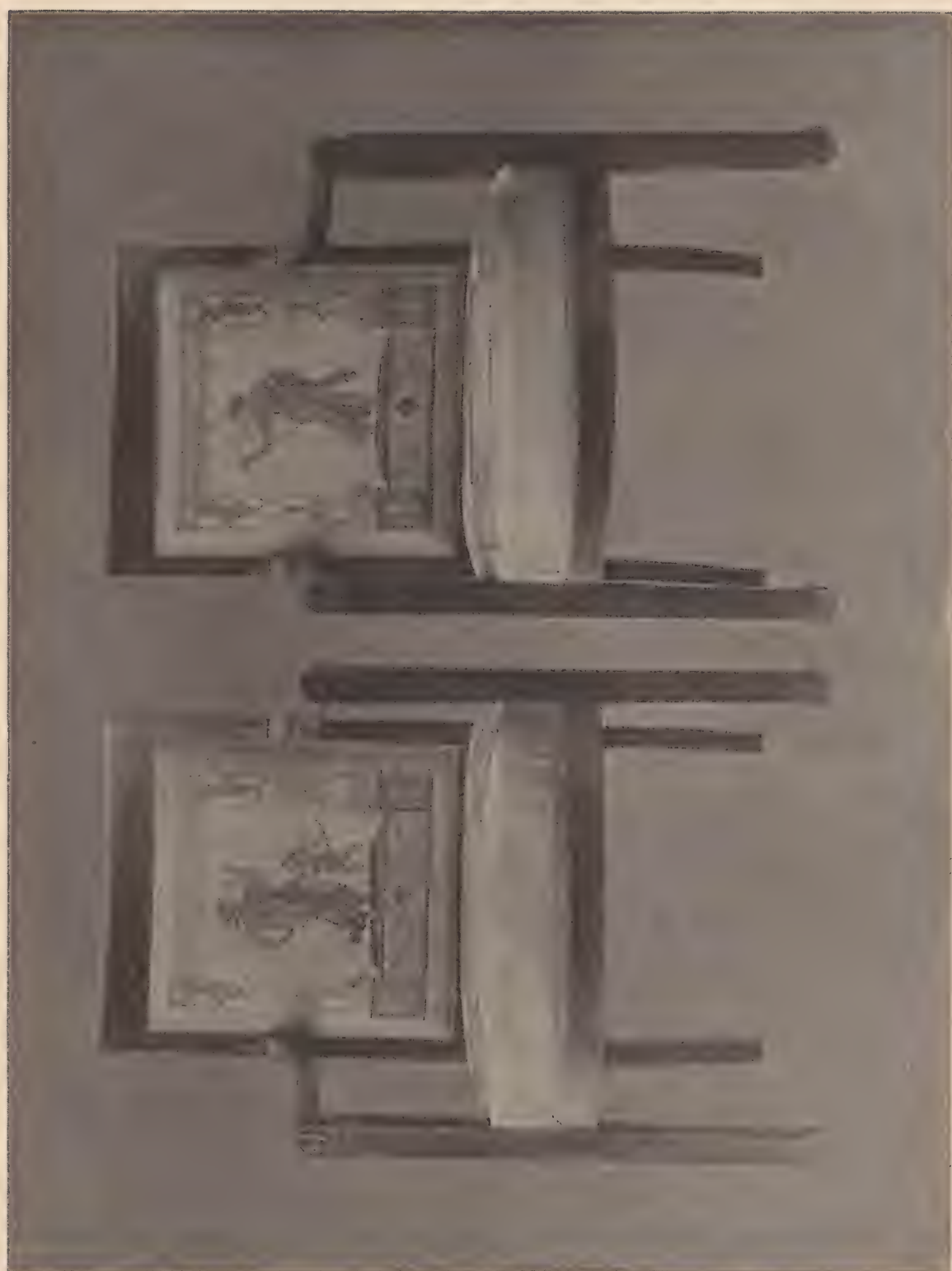
Height, 4 feet 1 inch; width, 2 feet 10 inches.

463—LARGE GERMAN ROCOCO MIRROR

Repoussé silvered frame. To match the preceding.

Height, 4 feet 1 inch; width, 2 feet 10 inches.





464—PAIR MIRRORS

Repoussé silvered frame of the German Rococo period.

Height, 2 feet 8 inches; width, 2 feet 1 inch.

465—PAIR GERMAN ROCOCO MIRRORS

To match the preceding.

466—PAIR GERMAN ROCOCO MIRRORS

To correspond with the preceding.

ROCOCO SCONCES

467—PAIR ANTIQUE SCONCES

German Rococo. Repoussé and silvered plaques, with coat-of-arms in the centre panels and two candle brackets at the foot.

Height, 20 inches; width, 13 inches.

468—PAIR ANTIQUE SCONCES

German Rococo. Repoussé and silvered plaques, with coat-of-arms in the centre panels and two candle brackets at the foot.

Height, 17 inches; width, 13 inches.

469—PAIR GERMAN ROCOCO SCONCES

Repoussé and silvered plaques, with plain polished raised centre panels. A shell ornament at the top and two candle brackets at the foot.

Height, 17 inches; width, 13 inches.

470—PAIR GERMAN ROCOCO SCONCES

Repoussé silvered plaques, with plain raised centre panels and two candle brackets at the foot.

Height, 20 inches; width, 13 inches.

471—PAIR GERMAN ROCOCO SCONCES

Repoussé and silvered, with shield-shape centre panels and two movable candle brackets at the foot.

Height, 17 inches; width, 13 inches.

472—PAIR REPOUSSÉ SCONCES

Silver plated. German Rococo period. Have plain raised centre panels and two movable candle brackets.

Height, 22 inches; width, 15 inches.

473—PAIR GERMAN ROCOCO SCONCES

To match the preceding.

474—PAIR GERMAN ROCOCO SCONCES

To correspond with the preceding.

475—PAIR ANTIQUE SCONCES

German Rococo period. Repoussé and silvered, with plain raised centre panels and two candle brackets at the foot.

Height, 20 inches; width, 13 inches.

476—PAIR GERMAN ROCOCO SCONCES

To match the preceding.

477—PAIR GERMAN ROCOCO SCONCES

To correspond with the preceding.

478—TWO ANTIQUE SCONCES

German Rococo period. Repoussé and silvered plaques, with two movable candle brackets at the foot.

Height, 20 inches; width, 13 inches.

479—TWO GERMAN ROCOCO SCONCES

To match the preceding.

479A—FOUR GERMAN ROCOCO SCONCES

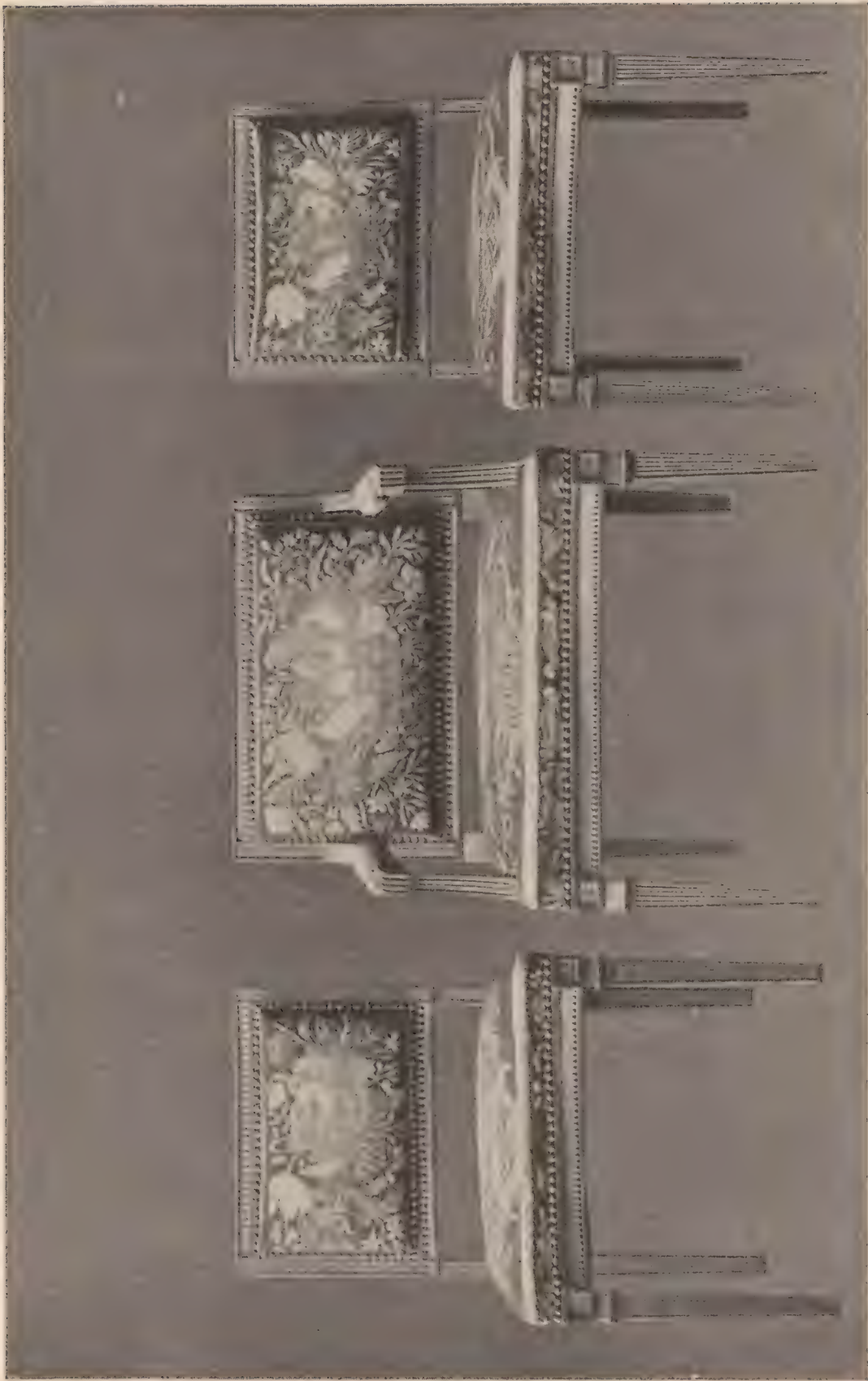
Repoussé and silvered, with two candle brackets at the foot.

480—TWO SCONCES

German Rococo period. Repoussé and silvered, with plain raised centres and candle brackets at the foot.

Height, 17 inches; width, 13 inches.





EMPIRE CLOCK SET, ELABORATE CHURCH
LAMPS AND TREASURE CHEST

481—BEAUTIFUL EMPIRE MANTEL CLOCK

Of gilt ormolu. Corinthian column design supporting entablature, on an elaborate base to correspond. Ornamented with raised floral festoons and chiselled borders of foliated leaf design.

Height, 30 inches; width, 14 inches.

482—PAIR EMPIRE SIDE PIECES

Of gilt ormolu, suitable to go with the preceding clock. They are of graceful vase-shape, of corrugated surface, and with winged serpent handles. Mounted on permanent square-shaped bases, which have applied ornaments and chiselled borders.

Height, 22 inches.

483—PAIR EMPIRE CANDELABRA

Of gilt ormolu. Tall column design, on tripods and square-shape bases. Supporting five candle branches and a centre light. Finely chiselled and relief ornamentation.

Height, 29½ inches; width, 11 inches.

484—ELABORATE CHURCH LAMP

Italian Renaissance. Of copper and silver plated, and with applied and repoussé ornamentation. Candle brackets have been added and arranged for seven electric candle lights. Complete with chains and canopy.

Diameter, 32 inches.

485—GRAND OLD TREASURE CHEST

German. Sixteenth century. Wrought in iron and steel, with the Austrian coat-of-arms, and border design in repoussé and gilt. A steel compartment inside and a spring lock of most skilful workmanship.

Height, 21½ inches; width, 21½ inches; length, 36½ inches.

EUROPEAN FURNITURE AND OTHER OBJECTS

486—THREE CARVED AND GILT WOOD CHERUBS

From the altar of an old church in Bavaria.

Height, 17 inches.

487—SMALL COMMODORE

Antique French parquetry. Brass mouldings and gilt mountings.

Height, 31½ inches; width, 19½ inches; length, 21 inches.

488—SMALL COMMODORE

To match the preceding.

489—TWO ENCOIGNURES

Mahogany. Gilt ormolu ornaments of bow and quiver of arrows, and brass mouldings.

Height, 33 inches.

490—CORNER CABINET

Old French. Gilt brass rails, mouldings and claw feet.

Height, 40 inches.

491—SMALL CABINET

Old German. Contemporaneous with Albrecht Dürer. Etched ivory panels on obverse and reverse of doors, and on the face ten small drawers. Etched steel mountings and ornaments.

Height, 16 inches; width, 16½ inches.

492—OLD GERMAN CABINET

Doors and face of drawers of marquetry.

Height, 14½ inches; width, 15½ inches; length, 31½ inches.

493—CENTRE TABLE

Old German. Gilt metal mounts.

Height, 31 inches; width, 24 inches; length, 29½ inches.



494—CENTRE TABLE

Old German. The top inlaid with various woods and ivory.
Carved legs and underbrace.

Height, 30 inches; width, 24 inches; length, 35½ inches.

495—PAIR BEAUTIFUL TALL PEDESTALS

French. Carved rosewood, inlaid with lines of pear-wood.

Height, 58 inches.

496—ANTIQUE TALL CASE OF DRAWERS

Fine French parquetry. Gilt ormolu handles and mounts.
Marble top. Louis XV. period.

Height, 50 inches; width, 28 inches.

497—ANTIQUE CABINET

On an open stand, with twisted legs. French parquetry.
Has gilt mounts.

Height, 71 inches; width, 41 inches.

498—OLD ENGLISH CENTRE TABLE

Mahogany, with inlaid lines; circular-shape top. Has brass
claw feet and carved wood dolphin ornaments.

Height, 30 inches; diameter, 44 inches.

499—EMPIRE COMMODORE

Mahogany, inlaid with various woods. Brass mouldings and
gilt mounts.

Height, 51 inches; width, 38 inches.

500—ANTIQUE GERMAN CABINET

On high stand. The obverse and reverse panels of doors
bear the Austrian coat-of-arms and scrolls in inlaid ivory.
Numerous small drawers faced with etched ivory panels.

Height, 64 inches; width, 35 inches.

501—ANTIQUE WRITING TABLE

French parquetry. Brass mouldings and gilt mounts. Has
six large and four small drawers and rack for stationery.

Height, 39 inches; width, 49 inches.

502—EMPIRE UPRIGHT SECRETARY

Mahogany. Ornamented with a gilt ormolu bas relief and mounts. Has drop front over large drawers in base.

Height, 55 inches; width, 37 inches.

503—ANTIQUE GERMAN COMMODE

Parquetry and decorated panels on the top end and face of two large drawers, the base and legs finely carved in relief. Gilt brass handles and mounts.

Height, 37 inches; width, 50 inches.

504—LARGE MAHOGANY CARD TABLE

French. Half round-shape with folding top, which when opened forms a circular shape. Has polished brass mouldings and mounts.

Height, 31 inches; width, 54 inches.

505—OLD GERMAN BUREAU

Swell front. Parquetry veneered. Gilt brass mounts and handles of Rococo design.

Height, 32 inches; length, 42 inches.

506—OLD GERMAN BUREAU

Serpentine front. Parquetry veneered. Elaborate gilt brass handles and mounts.

Height, 31 inches; length, 41 inches.

507—ANTIQUE GERMAN SECRETARY

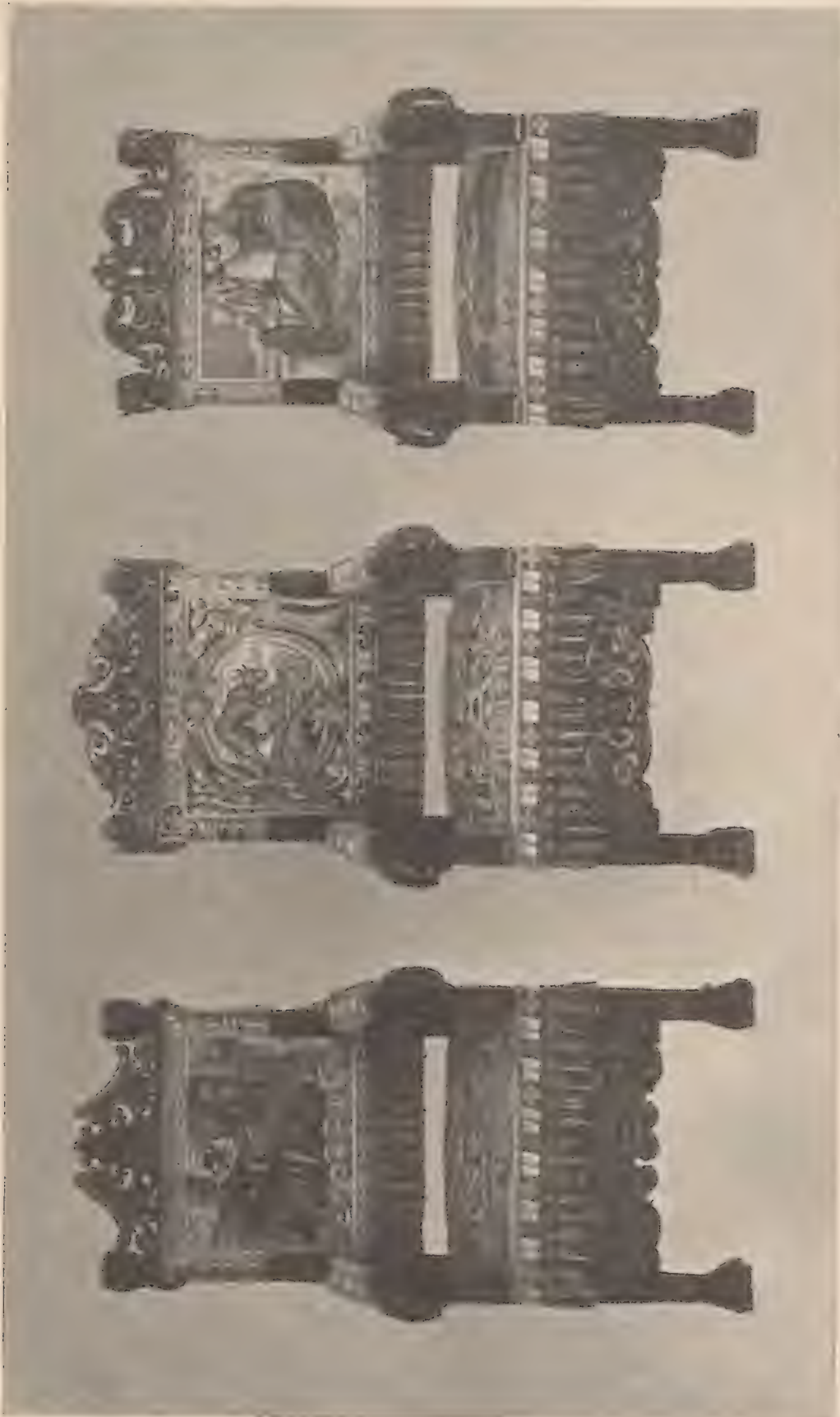
Artistically carved and inlaid with various woods. Has numerous drawers and secret compartments.

Height, 68 inches; width, 39 inches.

508—ANTIQUE GERMAN BUREAU

Parquetry veneered. Elaborate gilt brass handles in design of the Austrian coat-of-arms.

Height, 32 inches; width, 42 inches.



516

516

509—ANTIQUÉ GERMAN CABINET

Nuremberg. Sixteenth century. The doors, faces of drawers and large panel in the back of base ornamented with landscapes, castles, towers and quaint buildings in inlaid and tinted woods.

Height, 70 inches; width, 36 inches.

510—RARE ANTIQUÉ CABINET

German. Sixteenth century. Panelled with artistically carved scroll and other designs. The panel of central door representing "Abraham and Isaac."

Height, 74 inches; width, 57 inches.

511—BEAUTIFUL EMPIRE DRAWING-ROOM SUITE

Carved mahogany frames of refined design. Upholstered with very fine silk *petit point* tapestry, in design of classical subjects *en camaïeu* in ivory-white panels on an old-rose ground. The suite consists of a large sofa, two arm-chairs with loose cushions and five arm-chairs with upholstered seats and backs.

512—HANDSOME EMPIRE DRAWING-ROOM SUITE

Walnut frames. Upholstered in fine silk *petit point* tapestry, in design of classical subjects *en camaïeu* in ivory-white panels on a pink ground. Consists of a large high-back sofa, six arm-chairs and two stools.

513—FRENCH DRAWING-ROOM SUITE

Gilt wood frames. Upholstered with beautiful French tapestry of Louis XVIII. period. Design of baskets of flowers, doves and garlands in fine colors on a dark-brown ground. Consists of high-back sofa, two arm-chairs and four side-chairs.

514—ELEGANT GOTHIC LIBRARY SOFA

High back. The frame of walnut, and elaborately carved in Germany from designs made by Unteutsch, who lived in Frankfort (1650-1680). Upholstered in fine Louis XVI. Gobelins tapestry illustrating La Fontaine's "Fables."

515—TWO LARGE GOTHIC ARM-CHAIRS

To match the preceding. Carved from designs by Unteutsch (1650-1680). Upholstered in Louis XVI. Gobelins tapestry illustrating La Fontaine's "Fables." Finial ornaments of cherub heads.

516—TWO LARGE GOTHIC ARM-CHAIRS

To correspond with the preceding. A slight variation in the design of carving, the finial ornaments being rams' heads instead of cherubs.

517—TWO GRAND HALL CHAIRS

Gothic design. The frames of walnut, elaborately carved from designs by Unteutsch of Frankfort (1650-1680). Upholstered in Louis XVI. Gobelins tapestry. Heraldic shields and other designs in fine coloring.

BEAUTIFUL OLD CHINESE FURNITURE AND OTHER
RARE OBJECTS OBTAINED FROM THE IMPERIAL
PALACES DURING THE JAPAN-CHINA WAR, 1894

519—PAIR CINNABAR HALL SEATS

Barrel shaped. Peony scrolls, Greek and svastika fret, finely carved in high relief. Ch'ien-lung period (1736-1795).

Height, 18 inches; diameter, 15 inches.

520—PALACE TABLE

Old Chinese cinnabar lacquer. Carved peony scrolls and Greek fret. Old coins inserted round the border.

Height, 13 inches; length, 33 inches; width, 14 inches.

521—PALACE TABLE

Old Chinese. Black lacquer, beautifully inlaid in mother-of-pearl, with conventional medallions and artistically produced border design.

Height, 13 inches; length, 33 inches.



522—LACQUER PALACE TABLE

Old Chinese. Dragons amid cloud forms pursuing the pearl of omnipotence, incised and inlaid with various lacquers and gilding on a brown ground. On sides and ends borders of peony scrolls and Greek fret treated in a similar manner. *Height, 13 inches; length, 40 inches; width, 25 inches.*

523—LACQUER PALACE TABLE

Old Chinese. Landscape, mountain scenery and river view, incised and inlaid with various lacquers and gilding upon a fine old-red ground. The sides and ends of peonies, leafy scrolls and Greek fret treated in a similar manner.

Height, 10½ inches; width, 29 inches; length, 44 inches.

524—LACQUERED TEMPLE TABLE

Old Chinese. *Shou* marks, bat symbol, peony scroll and svastika fret, painted in red and yellow on black and red ground.

Height, 13 inches; length, 26 inches; width, 17 inches.

525—BEAUTIFUL PALACE TABLE

Tall square shape. Profusely and artistically ornamented with mother-of-pearl inlay, representing Chinese garden and domestic scenes, and borders of peony scrolls, fret and symbols. The embellishment nearly covering every portion of the table.

Height, 32 inches; length, 34 inches; width, 34 inches.

526—BEAUTIFUL PALACE TABLE

Companion to the preceding.

Height, 34 inches; length, 44 inches; width, 30 inches.

527—BEAUTIFUL LARGE PALACE TABLE

Oblong shaped, on four tall legs. Black lacquer, the top decorated with the symbolical bat amid cloud forms, and a border of svastika fret pencilled in gold. The sides, ends and legs beautifully embellished with incrustated tinted ivory and mother-of-pearl, the designs being peony and lotus scrolls, the bat and other symbols, and Greek fret.

Height, 34 inches; length, 70 inches; width, 18 inches.

528—LARGE OBLONG PALACE TABLE

Old Chinese. Beautifully ornamented in various lacquers of low tones, the top with five-clawed dragons, cloud forms, *shou* symbols, brocade pattern and archaic dragon scrolls, artistically etched. On the sides and ends and covering the legs, cloud forms, dragons, *shou* marks and other designs, incised and outlined with gold. An openwork fret border extends all round.

Height, 34 inches; length, 73 inches; width, 22 inches.

529—BEAUTIFUL IMPERIAL CABINET

Cinnabar lacquer of the Ch'ien-lung period. The front, top and sides artistically carved in relief, with cloud forms, symbols of happy augury and borders of peony scrolls. The embellishment of the panels of doors represents dragons, which are of carved jade, writhing through cloud forms in pursuit of the pearl of omnipotence. Mounted on a movable base of cinnabar lacquer, carved to conform with the cabinet.

Height, 45 inches; length, 24 inches; width, 12 inches.

530—BEAUTIFUL CINNABAR CABINET

Companion to the preceding.

531—BEAUTIFUL PALACE CABINET

Of the Ming period. Made of teakwood and profusely embellished with incrustated jade, lapis lazuli, mother-of-pearl and other stones of skilful workmanship. The embellishment consists of garden scenes with figures, trees in bloom, birds, flowering plants and other harmonious designs. Mounted on a tall stand of carved wood.

Height, 73 inches; length, 28 inches; width, 15 inches.

532—BEAUTIFUL PALACE CABINET

To match the preceding.

533—IMPERIAL CHINESE LADY'S TOILET STAND

Of teakwood, with artistically carved openwork panels and ornaments of dragon and cloud form design.

Height, 40 inches; width, 27 inches.





534—IMPERIAL THRONE CHAIR

Used by Emperor Ch'ien-lung (1736-1795). It is of semi-circular shape, of red lacquer, with an ornamentation of five-clawed dragons rising from the sea in pursuit of the sacred pearl, incised and filled in with gold. With loose cushion which is covered with imperial yellow satin brocade.

Height, 42 inches; width, 45 inches.

535—VERY LARGE PALACE TABLE

Old Chinese. Ming period. Red lacquer, the top with ornamentation of tree peonies and lotus in bloom, birds and other designs etched and filled in with low-tone lacquers and gilding. The end supports of openwork sceptre-head design, and completely covered with an etched ornamentation outlined with gold.

Height, 3 feet; length, 10 feet 3 inches.

536—MASSIVE TEAKWOOD TREASURE CABINET

With several compartments and on separate bases. The front panels of artistically carved ornamentation, consisting of bold five-clawed dragons rising from the sea amid cloud forms and pursuing the pearl of omnipotence. Borders of cloud forms, symbolical bat and *shou* emblems, all carved in bold relief. Brass hinges and mounts.

Height, 8 feet 11 inches; length, 5 feet 2 inches; width, 2 feet 1 inch.

537—MASSIVE TREASURE CABINET

To match the preceding.

No. 538

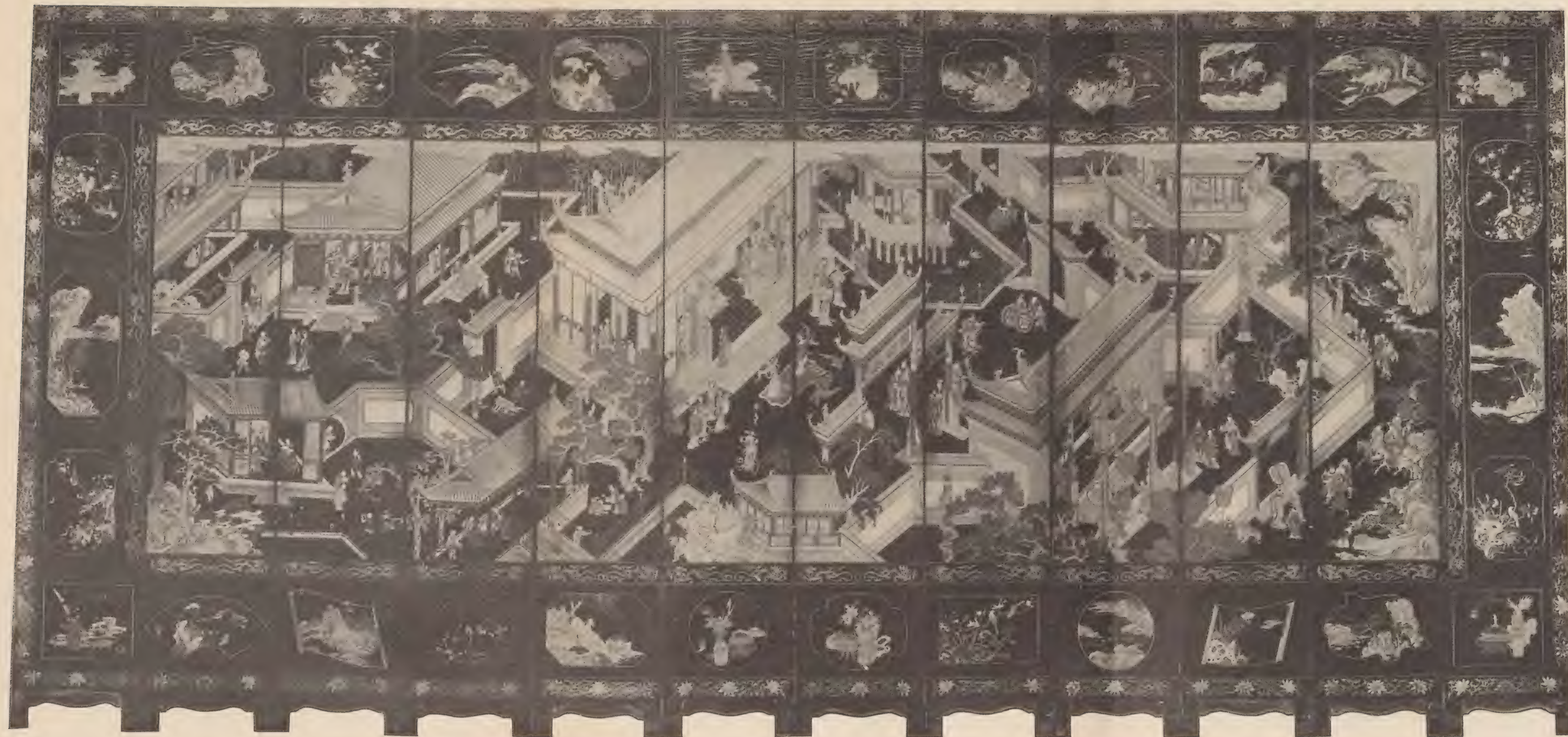
A REMARKABLE SCREEN OF LACQUERED WOOD

PAINTED IN COLORED AND GILDED LACS

WHETHER compared with the two screens in the South Kensington Museum, or with other known examples of this branch of Chinese decorative art of the seventeenth century, this superb specimen, in view of its magnificence, is believed by connoisseurs to be unrivalled. As the Chinese characters on the face

relate, it was executed by Fong Long Kon of Fatshan, in the twenty-eighth year of the Emperor K'ang-hsi, 1690, and was presented to a district magistrate, named Pai, by Li Wen Chung, Colonel of Tsen Chow in Kwangsi, and by other donors. The inscription details with abundant expressions of praise the magistrate's official achievements. The whole composition, at once so magnificent in general design and exquisite in the refined perfection of craftsmanship in all its parts, is graven throughout and subsequently filled in with colors. These are of the hues identified with the renowned *famille verte* of the K'ang-hsi period. The screen consists of twelve panels, decorated on both sides with a sumptuous border, that encloses on the back the inscription in gold characters upon a ground of lustrous black, and on the front a decorative picture of the Summer Palace in Pekin.

The central feature is the pavilion of the throne-room, constructed of columns, colored with cinnabar, their intervals being filled with walls that are embellished with a diaper design of svastikas. Overhead is an elevated pagoda-roof of green-glazed tiles with end-ornaments of gilded dragons. The same imperial emblem appears on a red disk behind the throne on which K'ang-hsi sits, attended by a brilliant throng of scholars and courtiers. He is watching the movements of two dancing girls, who are being accompanied by female musicians. These, distributed in two groups, are playing upon the flute, samisen, castanets, cymbals and other instruments. Meanwhile, through the court in front of the throne-room, a lady, probably the Empress, is approaching in a wheeled chair, escorted by a chamberlain and attendants. Within this court is a beautiful arch, richly adorned with color and gilded carving, which adjoins a ceremonial entrance to this inner precinct. Through it a distinguished nobleman is seen advancing with his retinue, and the outer court is also sprinkled with groups of figures, officials from distant provinces of the Empire, arriving to pay homage to the Emperor and bearing costly presents of porcelains, books and precious fabrics of the weavers' and embroiderers' arts. In front of the outer wall of the palace, on the right, a lady and gentleman have arrived on horseback, attended by fan-bearers and servants carrying gifts, and at the entrance a nobleman has dismounted and is waiting to receive them. Further back, behind this party of distinguished visitors, approach three countrymen, bringing their humble offer-



ings of game. They are descending a steep incline, bordered by rocks, on the topmost of which is perched the Empress's emblem, the phoenix.

Her imperial quarters are shown on the left of the composition, she herself appearing in one of the many rooms, seated listening, while one of her ladies in waiting plays upon a kind of zither. At the entrance to a room adjoining hers a nurse is tending an infant, while other rooms and the surrounding courts are gay with children, in flowered robes that are bright as beds of flowers. Here one may see them studying with a tutor, elsewhere learning to sum by means of a checker-board; but for the most part given up to pastimes, watching the sacred chickens, or indulging in various games. In fact, the naïve gayety on this side of the picture makes a delightful contrast to the splendor of ceremonial on the other. And everywhere throughout the composition the individual charm of character in the figures is enriched with the chaste magnificence of the architecture and its embellishments, while at intervals occur passages of sober beauty, presented by the exquisitely wrought masses of pine and bamboo. Whether viewed as a document of human interest or as a masterpiece of decorative genius, the composition is alike enthralling.

In fitting harmony with its sumptuous ensemble and perfection of detail is the elaboration of the border. This consists of a series of medallion designs, enclosed in forms that play upon variations of the rectangle and circle, and reproduce the shape of fans, leaves, sceptre-head scroll and the blossom of the prunus. They are framed by two bands; the inner one, composed of lotus blossoms and tendrils, the outer of dragons, joined together by the emblem of the sceptre head. The subjects of the recurring medallions, beginning with the left hand lower corner and proceeding up and around the whole composition, are as follows: (1) Objects of the "Hundred Antiques" and "Eight Precious Things"; (2) "Buddha's hand fruit," magnolia and prunus; (3) boat putting off from a rocky shore, with pine trees; (4) prunus and birds; (5) (corner) another group of the "Hundred Antiques"; (6) rocky landscape; (7) magnolia and birds; (8) boat on water near a green coast; (9) pine and stork; (10) "Hundred Antiques"; (11) "Hundred Antiques"; (12) rocky landscape; (13) chrysanthemums and butterfly; (14) two deer and water; (15) a legendary subject; (16) (corner) "Hundred

Antiques"; (17) prunus, magnolia and birds; (18) rocky landscape; (19) peony and birds; (20) (corner) "Hundred Antiques"; (21) landscape; (22) chrysanthemums and birds; (23) a monster in water; (24) magnolia and birds; (25) "Hundred Antiques"; (26) "Hundred Antiques"; (27) deer in landscape; (28) prunus and birds; (29) rocky landscape; (30) magnolia and birds.

On the reverse side of the screen the border corresponds in general design with that of the front, but varies in the details. The twelve medallions at the bottom are enriched with fabulous monsters, while the side and top ones contain legendary subjects, interspersed with flowers and birds. These are framed, on the inner edge, with a band of lotus blossoms, on the outer with a diaper repetition, interrupted with circles that enclose variations of the *shou* or emblem of longevity. The field of the reverse is embellished with inscriptions, incised and gilded, composed by a *Tsin-shih* (a graduate of the third degree).

Height, 9 feet; length, 20 feet.

539—EXTRAORDINARY CHINESE GOBELINS TAPESTRY

This remarkable specimen of the "art of the loom" was manufactured for the Imperial Palace at Peking in 1750, during the prosperous reign of the Emperor Ch'ien-lung, and as far as is known is the most important production of its class in existence. It is woven in colored silks and gold threads, with occasional touches subsequently with a brush. The central panel is an extensive view of China's old capital, the City of Hang-chou and adjacent islands, with its numerous temples, palaces and pagodas and a view of the river crowded with laden pleasure crafts. A panel extending across the top of the tapestry represents a view of the Taoist paradise in the K'un-lun mountains, which is celebrated in ancient myth and fable. Legends in the old books record the visit of the Emperor Mu Wang in his journey to the west in B. C. 985, and relate how he was entertained by the Goddess Hsi Wang Mu, the Queen of the Genii and Ruler of this fairy abode, where she lives, surrounded by troops of genii, on the shores of the "Lake of Gems," where grow all kinds of trees bearing fruit of jewels and precious jade, and trees whose magic fruit confers the gift of im-

mortality. The goddess bestows this fruit upon the favored beings admitted to her presence, or dispatches it by the azure-winged birds who serve, like the doves of Venus, as her messengers. The magnificence of her mountain palace is described in glowing terms by Lieh Tzŭ, a Taoist allegorical writer of the fifth century B. C. In later times the Emperor Wu Ti of the Han Dynasty is alleged to have been favored with visits by Hsi Wang Mu and her fairy troop, and his regal entertainment of his supernatural guests is a well-worn theme of old picture and story. On either side are wide borders containing various objects of art, filled with floral emblems and the fruit of life, and the Buddhistic symbols of happy augury. A border across the foot which completes the picture represents a garden, wherein is a laden peach tree, the fabled fruit of life, a venerable pine and the sacred fungus; also figures of the immortal genii with their attributes and attending sprites bringing offerings.

Height, 15 feet 8 inches; width, 10 feet.

540—IMPORTANT WOVEN SILK PICTURE

Representing the Taoist paradise, which is called *Shou Shan*, "Hill of Longevity." It is a mountain landscape with water between rocky banks; the rocks support pavilions shaded by pines, while a peach tree, this fabled fruit of life, spreads its branches over the water. The well-known eight genii, *Pa Hsien*, are seen on the rocks in the foreground, and on the pavilion is seen Hsi Wang Mu, the Queen of the Genii. Bordered with pale blue silk and silk brocade.

Height, 12 feet 3 inches; width, 4 feet 9 inches.

No. 540A

ANTIQUE CHINESE PAINTING ON DEER-SKIN

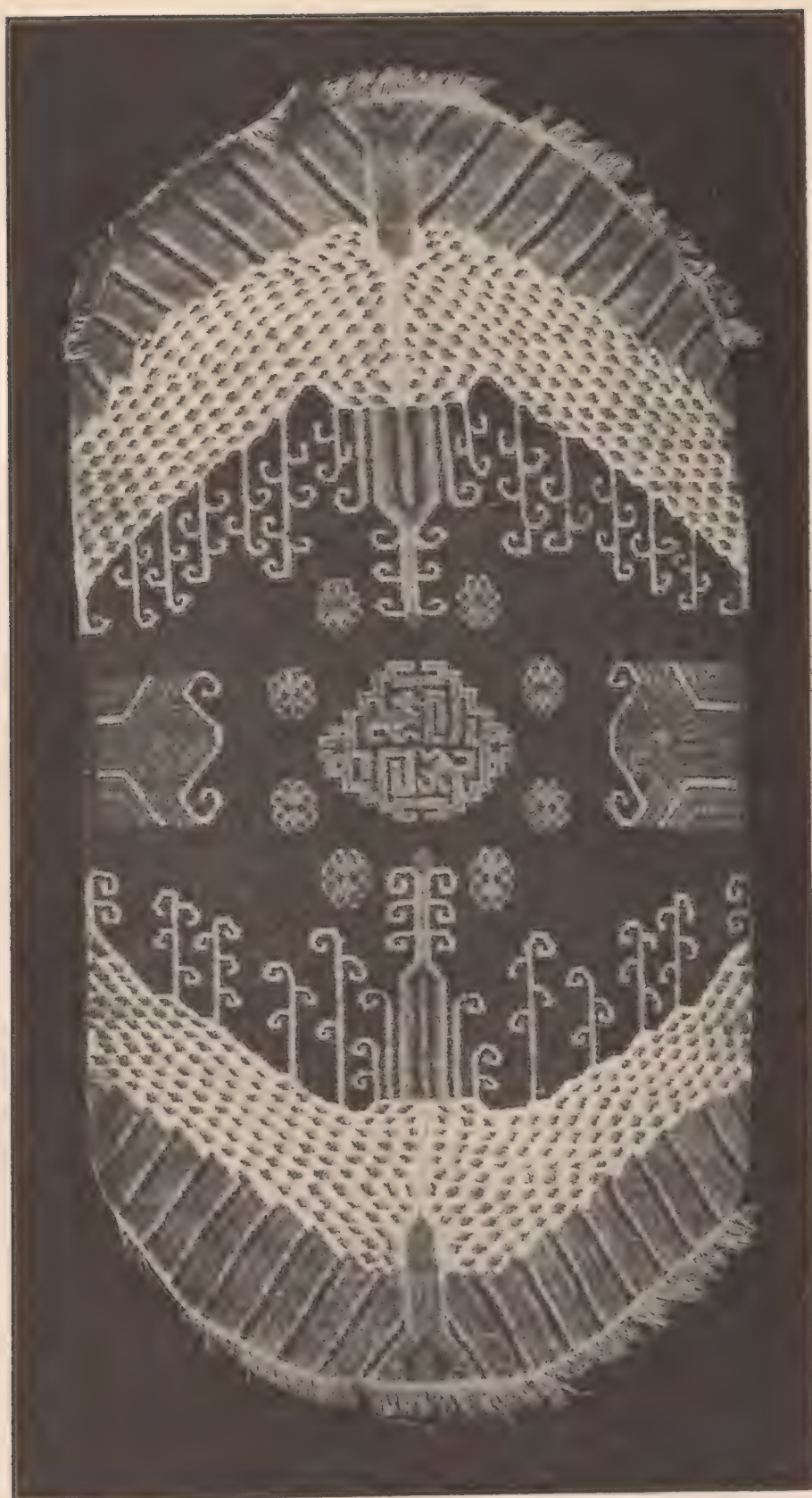
A curious interest attaches to this piece, owing to the numerous evidences of Dutch influence that are perceptible, both in the facial types of the figures and in certain details of the architecture and shipping. It presents a reflex of the commercial rela-

tions that Holland had established with China, even before the end of the sixteenth century.

The scene involves a map-like representation of a harbor, dotted with islands and boats, and of a portion of the mainland, intersected by streams and occupied with a variety of edifices, while in all directions is the animation of figures, some engaged in work, the majority, however, in pastimes of various kinds. In fact, as flags are flying both on the boats and over some of the buildings, it is possible to imagine it a festival occasion, perhaps connected with the safe return of the fleet. The vessels are of the junk build, carrying a yellow sail, and, where a second is rigged, a green one. The hulls are white-bellied, with blue and red in the upper works, where it is noticeable that the appearance of guns has been simulated by painted portholes. About the centre of the composition, in what should be water, the artist has inserted two ox-carts, travelling as if on dry land.

Upon the mainland, in the right lower corner, is a fortified enclosure, the walls of which are in blocks of white, red and blue. Surmounted with battlements, they seem suggested by the kind of walls with which the Dutch protected their home ports. Within this enclosure appear an edifice of Chinese design, and another fortified with blue and white battlements. Approaching this group of buildings are two horsemen, a man carrying panniers and two holding inscribed scrolls, while a short distance from them a swordsman and a man armed with a staff are sparring at each other. Up this side of the picture runs a suggestion of the coastline, connecting with a large tract of land in the upper part of the composition. It is intersected by many winding streams, narrow as ribbons, crossed by diminutive bridges, on one of which a man, by comparison a giant, has placed his foot. The streams converge toward and flow through another large fortified enclosure, sprinkled with little box-like houses, open on one side. But amid them is an imposing building, with stepped gables, such as are seen in Holland.

Conspicuous, near the centre of the picture, is a low stockade fence surrounding a villa over which two flags are flying, while fruit is disposed on the veranda and two men are drawing near, as if paying a visit of ceremony. Other little houses, similarly decorated, appear dotted about the scene, which is further animated by figures, single, in pairs and in groups. Here a



lady in her litter is being escorted by a retinue; elsewhere peasants are dancing in a ring, others are enjoying a picnic; there a solitary man guides his ox-plough; and there a hunting party, with bow and spear, are pursuing deer. The whole scene, in fact, is busy with human details, full of character and alive with spirit. And correspondingly alert are the fresh colors in which, apparently by the distemper process, the picture is painted.

No. 541

REMBRANDT PEALE

(1787—1860)

PORTRAIT OF WASHINGTON

THIS bust portrait, enclosed in an oval mount, shows the chest and face turned slightly to their own right. Placed against an old-ivory background, the head is covered with thinly growing hair, white except over the ears, where it is tinged with lightish brown. The finely pencilled eyebrows are dark and slightly arched; the eyes a rather deep blue. The breadth between them and the strong wide bridge of the nose, so characteristic of the original, are pronounced, and the lips are firmly set, but with some suggestion in their modelling of the absence of teeth to support them. Their coloring is a ripe red, and a ruddy hue appears on the cheeks and chin, the face otherwise having the healthy tan that comes of an out-of-door life. The costume consists of a black coat and lawn neck-cloth with a ruffle.

Height, 37 inches; width, 30 inches.

His Excellency, the late Baron Speck Von Sternburg, obtained this portrait from Mr. Austin Herr, of Georgetown, D. C., whose family owned the portrait for nearly a century.

No. 542

UNKNOWN ARTIST

(German School—Middle of Nineteenth Century)

*RUSSIA'S STAND ON BEHALF OF THE GREEK
CHRISTIANS OF TURKEY*

HERE in allegorical fashion some German artist, who sympathized with Russia, has represented the sentiment involved in the out-

break of the Crimean War. The latter originated in the demand of Russia for protection for the Greek Christians in Turkey. Accordingly, the centre of the composition is occupied by a cross of Greek design, that stands against an angry leaden sky, cut with a fork of lightning. Below this is a portion of a skeleton, which an old peasant is in the act of burying in a rude grave. But he pauses in the task and crouches, as if seeking protection, at the feet of a body of soldiers, who stand with bayonets advanced, under the folds of the Russian flag, that is carried by one of their number. Facing this resolutely planted group appears on the other side of the grave a disorderly rabble in attitudes of angry menace. First is a British Jack-tar, brandishing a hatchet; back of him a Highlander, and by his side a Frenchman, succeeded by a Turk, who assumes a braggart air, while behind him are the threatening faces of Nubians and Arabs. On the extreme right of the picture is an Austrian soldier, upon whose arm, to restrain him from joining the unholy alliance of Christian and Mohammedan, a German officer lays his hand.

Height, 8 feet 9 inches; width, 11 feet 8 inches.

543—OLD GERMAN KNITTED HANGING

Produced in Bavaria during the early nineteenth century.
Biblical subjects and inscription.

Height, 4 feet 10 inches; length, 5 feet.

544—OLD GERMAN PANEL

Subject, "The Woman of Samaria," executed in worsted needlework by the nuns of a convent in Bavaria.

Height, 4 feet 8 inches; length, 5 feet 4 inches.

545—CURIOUS GERMAN HANGING

Made in a convent in Bavaria in the sixteenth century. It is made of inserted pieces of cloth and ornamented with needlework. It represents quaint equestrian and other figures, soldiers, huntsmen, street musicians with performing bear, and a central panel, presumably a coat-of-arms.

Height, 3 feet 7 inches; length, 4 feet 9 inches.



BEAUTIFUL OLD CHINESE RUGS AND EXTRAORDINARY AGRA CARPETS

546—SMALL ANTIQUE CHINESE RUG

Closely woven silky pile. Golden-brown centre, with medallion of peony and Greek fret and corner ornaments of peony scrolls, woven in two shades of blue and ivory-white. Border of Greek fret to harmonize.

Length, 4 feet; width, 2 feet 1 inch.

547—SMALL ANTIQUE CHINESE RUG

Closely woven silky pile. Old-red centre, with medallion of fret and peony design and corner ornaments of peony scrolls, woven in two shades of blue and ivory-white. Border of Greek fret in salmon-pink, ivory-white and blue.

Length, 4 feet 2 inches; width, 2 feet 2 inches.

548—SMALL ANTIQUE CHINESE RUG

Silky pile. Golden-brown centre, with peony and fret medallion, floral sprays and corner ornaments woven in colors. Framed in a border to harmonize.

Length, 3 feet 10 inches; width, 4 feet 2 inches.

549—ANTIQUÉ CHINESE SILK RUG

Old-red ground, covered with conventionalized floral medallions in low tones on a sage-green ground. End borders of archaic design and svastika fret.

Length, 5 feet 8 inches; width, 3 feet 2 inches.

550—BEAUTIFUL SAMARCAND SILK RUG

With rounded ends. India-red centre, with archaic dragon scrolls in centre in two shades of blue, and detached blossoms in various colors. The ends of conventionalized wave patterns in ivory-white, yellow and turquoise blue.

Length, 6 feet 2 inches; width, 3 feet 2 inches.

551—UNIQUE SAMARCAND SQUARE RUG

Early Ming period. Old-red centre, over which is an embellishment woven to represent a tiger skin. Outer border of wave design, of red, green, ivory-white and two shades of blue.

3 feet 8 inches square.

552—FINE OLD SAMARCAND SMALL RUG

With rounded ends. Thick woollen pile of silky texture. Old-red ground, with medallion of archaic dragon scrolls in sapphire-blue and ivory-white, and conventionalized wave patterns at the ends in salmon-pink, green, yellow, ivory-white and blue.

Length, 5 feet 8 inches; width, 2 feet 11 inches.

553—ANTIQUÉ CHINESE SMALL RUG

On centre panel, various objects of art and symbols known as the "Hundred Antiques" and "The Eight Precious Things." Border of peony and leafy scrolls in pink, ivory-white and two shades of blue.

Length, 5 feet 9 inches; width, 2 feet 8 inches.

554—ANTIQUÉ CHINESE RUG

(Fragment.) Closely woven silky pile, dark-blue ground, with a floral medallion and a field covered with various ornaments, sprays of orchids and peonies, twigs of pomegranates and peaches. Border of svastika fret and diaper patterns.

5 feet 3 inches square.

555—ANTIQUÉ SAMARCAND RUG

Silky pile. Imperial yellow centre, with central and four smaller medallions and conventional floral pattern, woven in pink, ivory-white and dark brown. Corner ornaments of fret design and series of borders of key pattern and detached blossoms on a pink ground.

Length, 6 feet 4 inches; width, 5 feet.

556—ANTIQUÉ SAMARCAND RUG

Floral medallions and fret borders, woven in low tones of pink, brown and ivory-white.

Length, 6 feet 6 inches; width, 3 feet.



557—ANTIQUE CHINESE RUG

Silky pile. Mustard-yellow centre, covered with disk patterns in blue, buff and orange-yellow. Border of archaic wave pattern in blue, ivory-white, pale yellow and dark brown on an orange-yellow ground.

Length, 10 feet; width, 4 feet 8 inches.

558—ANTIQUE CHINESE RUG

Silky pile. Five peony medallions in ivory-white, two shades of blue and pink on a ground of yellow and brown, woven to resemble the "grains of rice" pattern. Border of peony scrolls edged with sapphire-blue.

Length, 6 feet 1 inch; width, 4 feet 1 inch.

559—ANTIQUE CHINESE RUG

Closely woven silky pile. Yellow ground, with a central medallion and corner pieces of peony sprays and scrolls, the field covered with various objects of art, sprays of orchids and symbolical butterflies. Framed with borders of harmonious designs and colors.

Length, 9 feet; width, 5 feet 8 inches.

560—ANTIQUE CHINESE RUG

Closely woven silky pile. Golden-yellow centre, covered with a bold central medallion and corner ornaments and peony scrolls, the field embellished with large sprays of peonies, vases of utensils and various symbols, all beautifully designed and woven in fine tones of pink, ivory-white, blue and sage-green. Framed with a wide border of peony scrolls on a sapphire ground and a narrow border of fret design on golden-yellow.

Length, 10 feet; width, 5 feet 5 inches.

561—ANTIQUE CHINESE RUG

Silky pile. Imperial yellow centre, covered with numerous birds of paradise and sprays of large peonies, woven in low tones of salmon-pink, sapphire and turquoise-blue and ivory-white. Surrounded by a wide border of peony scrolls on a salmon-pink ground, and a narrow border of Greek fret in dark blue.

Length, 11 feet 7 inches; width, 5 feet 10 inches.

562—ANTIQUE CHINESE SILK RUG

Old-red ground. Completely covered with conventionalized floral sprays and scrolls, woven in low tones of blue, ivory-white, pink and dark brown. Wide outer border of archaic wave designs in low tones and a narrow border of diaper pattern in yellow and turquoise-blue.

Length, 10 feet 9 inches; width, 4 feet 6 inches.

563—ANTIQUE CHINESE RUG

Thick silky pile. Red ground, completely covered with conventionalized flowers and leafy scrolls, woven in low tones of pink, yellow, brown, sage-green and ivory-white. Surrounded by a wide border of archaic wave pattern and a narrow border of diapers woven in harmonious colors.

Length, 10 feet 10 inches; width, 5 feet 6 inches.

564—LARGE SAMARCAND RUG

Silky pile. Conventional peony, surrounded by Greek-fret scrolls and a harmonious border design, woven in low tones of brown, yellow, pink and ivory-white.

Length, 10 feet 3 inches; width, 5 feet 2 inches.

565—LARGE ANTIQUE CHINESE RUG

Closely woven silky pile. A large central medallion of tree peonies, rocks and storks surrounded by a circle of cloud forms, elaborate corner ornaments of peony scrolls and the field covered with sprays of orchids, magnolia, Buddha's hand fruit, pomegranates and butterflies, woven in sapphire and turquoise-blue, yellow and ivory-white on a ground of beautiful salmon-pink. The outer border is of peony and archaic scroll design on a blue ground and an inner border of Greek fret on a yellow ground.

Length, 11 feet 2 inches; width, 10 feet 11 inches.

566—LARGE ANTIQUE CHINESE RUG

Thick woollen pile. Orange-yellow ground, covered with flowered diamond pattern and the conventional lotus medallion, woven in brilliant colors of green, red, brown and ivory-white. Surrounded with a wide border of Greek fret in brown on a yellow ground.

Length, 15 feet 10 inches; width, 13 feet 10 inches.

567—ANTIQUE AFGHAN

Closely woven silky pile. Dark-blue centre, with palmettes, archaic birds and symbolical devices, woven in golden-yellow, red, green and white. Framed with a wide border of harmonious design and color.

Length, 12 feet; width, 5 feet 2 inches.

568—ANTIQUE KIS-KELIM LONG RUG

Closely woven. Diamond-shaped pattern and striped design, woven in red, yellow, dark brown and ivory-white. Wide border of unusual design.

Length, 12 feet 7 inches; width, 4 feet 9 inches.

569—KIS-KELIM LONG RUG

Closely woven. Ground of red, blue, brown and orange-yellow stripes, with three diamond-shaped panels in similar colors. Side borders of unusual design.

Length, 12 feet; width, 4 feet 6 inches.

570—ANTIQUE KIS-KELIM RUG

Closely woven. Striped and zigzag pattern, woven in brilliant colors of red, blue, green and orange-yellow.

Length, 8 feet 9 inches; width, 5 feet 8 inches.

571—ANTIQUE KIS-KELIM LARGE RUG

Red ground, with diamond-shaped medallions in white, blue and yellow. Surrounded by a wide border of harmonious designs and colors.

Length, 12 feet; width, 5 feet 4 inches.

572—ANTIQUE KIS-KELIM LONG RUG

Similar to the preceding.

Length, 10 feet 8 inches; width, 5 feet 6 inches.

573—ANTIQUE KIS-KELIM LARGE RUG

Closely woven. Striped and zigzag patterns in bright colors of yellow, green and blue.

Length, 13 feet 6 inches; width, 8 feet 6 inches.

574—VERY LARGE KIS-KELIM RUG

Closely woven. Sapphire-blue ground, with an elaborate scroll pattern and wide border of Greek fret woven in white.

Length, 18 feet; width, 11 feet 8 inches.

575—INDIA RUG

Closely woven wool pile. Cream-white centre, with a small central panel of red with flowers and scrolls in white and two shades of blue. Framed in a series of borders of flowers and scroll pattern, woven in red, blue and white on a blue ground.

Length, 11 feet 9 inches; width, 8 feet 11 inches.

576—LARGE AGRA RUG

Very thick closely woven pile. Made in the prison of Agra, and copied from a rare sixteenth-century Ispahan specimen, known as the "animal rug." The designs of the sacred lotus, leafy scrolls and various animals are woven in harmonious low tones on a red ground.

Length, 15 feet 10 inches; width, 12 feet.

EXTRAORDINARY AGRA LARGE RUGS

NOTICE.—The three following described rugs were made in the prison at Agra, especially for the palace of the Viceroy of India, but owing to an error in measurement they became the property of His Excellency, the late Baron Speck von Sternburg.

577—VERY LARGE AND BEAUTIFUL AGRA RUG

Of exceptional fine quality and weave. Made to order and copied from a rare Indo-Portuguese sixteenth-century rug. The field is of brilliant red, and profusely covered with the idealized passion flowers and leafy scrolls, woven in beautifully combined colors. It is surrounded by a wide border of dark blue, which is covered with a pattern which repeats the design of the centre.

Length, 25 feet 2 inches; width, 16 feet 9 inches.



578—VERY LARGE AND BEAUTIFUL RUG

Corresponding to the preceding.

Length, 26 feet 3 inches; width, 17 feet 2 inches.

579—BEAUTIFUL AGRA RUG

Made and designed to correspond with the preceding.

Length, 16 feet 1 inch; width, 7 feet 7 inches.

TEAKWOOD STANDS AND PEDESTALS

580—TWO TEAKWOOD LOW STANDS

Carved openwork panels. Indian marble inserted in top.

Height, 18 inches.

581—TWO TALL TEAKWOOD STANDS

Elaborately carved ornamentation of plum blossoms and winged monsters, relief and open work. Octagon-shaped top with Indian marble panel.

Height, 24 inches.

582—HALL SEAT

Carved teakwood. Claw feet. Indian marble top.

Height, 18 inches.

583—PAIR HALL SEATS

Carved teakwood. Openwork panels. Circular-shaped tops with inserted Indian marble.

Height, 19 inches.

584—PAIR TALL TEAKWOOD PEDESTALS

Elaborately carved. Plum blossom design in relief and open work. Pentagon-shaped tops with Indian marble panels.

Height, 32 inches.

585—PAIR TALL PEDESTALS

Carved teakwood. Plum blossom branches in relief and open work. Octagon-shaped tops with inserted marble panels.

Height, 36 inches.

586—PAIR TALL PEDESTALS

Carved teakwood. Similar to the preceding.

Height, 35 inches.

587—PAIR TALL TEAKWOOD PEDESTALS

Octagon-shaped. Dragons, cloud forms and symbols elaborately carved in relief and open work. Indian marble top.

Height, 36 inches.

588—TALL PEDESTAL

Old Chinese. Artistically carved in relief with peony and dragon scroll designs. Circular-shaped top and base.

Height, 36 inches.

FOURTH AND LAST AFTERNOON'S SALE

SATURDAY, JANUARY 16TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

ORIENTAL METAL JEWELRY

(PRINCIPALLY FROM SYRIA)

589—FOUR BARETTES

- (a) Massive filigree. Crucifix pendants.
- (b) Leaves, chains and pendants.
- (c) Pieced band and trident.
- (d) Bronze comb. Heraldic eagle.

590—FOUR RÉLIQUAIRES

- (a) Bronze Byzantine crucifix.
- (b) Bronze Byzantine cross and chain.
- (c) Square box. St. George and dragon and chain.
- (d) Triangular box and chain.

591—TWO DISK HAIRPINS

- (a) Six-pointed star. Paste ruby.
- (b) Solid cast. Dot ornament. Lacks pin.

592—TWO OINTMENT BOXES

- (a) Massive brass. Chased ornament, four pendants, hinged cover.
- (b) Hammered brass. Raised ornament; sliding cover.

593—EAR ORNAMENTS

- (a) Pieced buttons, with suspension hook; fine pendant chains.
- (b) Similar, with nine pendant chains.

594—EAR ORNAMENTS

- (a) Massive antique pattern. Twisted wire loop.
- (b) Pierced and filigree sphere.
- (c) Boss-shaped. Filigree gilt.
- (d) Smaller. Finer work.

595—BRACELET

Band of fine chains. Filigree clasp. Sliding pin catch.

596—TWO NECKLACES

- (a) Chain, with numerous odd pendants attached.
- (b) Triple chain, with small medallions.

597—THREE NECKLACES

- (a) Four chains, with numerous small coin pendants.
- (b) Three chains. Leaf-shape pendant; centre medallion with paste ruby.
- (c) Similar. Small leaf pendants; three chains.

598—TWO NECKLACES

- (a) Three long chains, decorated with thin disk pendants and religious emblems. Set with paste turquoise.
- (b) Single chain, decorated with cast religious emblems.

599—THREE NECKLACES

- (a) Triple chain. Thin pierced pendants; centre boss. Set with paste ruby.
- (b) Similar, with filigree. Centre boss.
- (c) Older, with bosses set with imitation gems.

600—FOREHEAD ORNAMENTS

(a) Seven embossed panels, with chains and pendants. Worn over the head-dress to conceal the eyes.

(b) A band. Twenty-five cast ornaments hinged together and set with imitation gems. Pendant chains, with balls and other decoration.

601—FOREHEAD ORNAMENTS

(a) Two filigree bosses. Set with paste rubies. Three connecting chains sustained in centre by a winged cherub head; hooks on inner side to attach to head-dress.

(b) Large oval chased and pierced boss on right, small triangle on left; three connecting chains, with Cufic pendants.

602—FOREHEAD ORNAMENTS

(a) Pair of triangular bosses of white metal, with round gilt centres, set with paste rubies. (One missing.) Have hooks at back for attachment to head-dress. Numerous chain pendants.

(b) Oval bosses. Pierced and chased, set with paste rubies; three connecting chains. Cufic pendants. Gilt.

603—GIRDLE

Twenty-three sections hinged together, hung with Cufic pendants. The clasp set with paste sapphire, and joints with imitation coral beads. Cast metal; gilt.

604—GIRDLE

Consisting of over two hundred hollow chased sections. Strung on wire; each hung with Cufic pendant. Cast clasp. Set with paste garnet.

Length, 29 inches.

605—COLLAR

Consisting of fifty-seven hollow chased sections hung with Cufic ornament. Strung on wire. Apparently of old Arabian workmanship.

Length, 14 inches.

606—TWO NECKLACES

(a) Three chains hung with thin pendants and filigree cast bosses. Set with imitation gems.

(b) Long chain, attached to three triangular reliquaires with sliding covers; also two smaller triangles, and hung with rude pendants.

607—CORSAGE ORNAMENT

Large elaborate filigree slides, with bands at back for belt. Connected by five chains; unusual form and odd type of ornament.

608—BELT CLASP

Very large filigree clasp, consisting of three sections. Decoration in high relief and very elaborate. Connecting pins held together by a six-strand chain. Costly and important example of Oriental silversmith work.

609—BREAST ORNAMENTS

(a) Pair. Large dome-shaped bosses, decorated with filigree and set with imitation gems (one missing) and hung with numerous pendants.

(b) Similar type, but different decoration; retains the long hooks to attach it to dress.

610—BELT CLASPS

Pair of large round disks. Repoussé in high relief; hook and eye clasp. Bands on inner side for belt.

611—BELT CLASPS

Pair of oval disks. Decorated in high relief; religious subjects (Baptism and Crucifixion). Hook and eye clasp, covered by a Medusa head. Crude and curious.

612—BELT CLASP

Large leaf-shape. Repoussé in high relief. Fruit and floral ornament.

613—BELT CLASP

Similar to preceding lot, but smaller and cruder work.

614—BELT CLASP

Similar lot to the preceding. Trifle smaller.

615—TWO BELT CLASPS

(a) Smaller than preceding, but better work and partly gilt.

(b) Another. Decoration in high relief done on clasp.

616—FIVE BOSSES

(a) Thin metal. Repoussé in high relief; floral ornament.

(b) Geometric ornament. Open centre.

(c) Warriors fighting. Cast and chased.

(d) Birds, animals and floral ornament in high relief.

(e) Round, with floral ornament. Part of a belt clasp.

617—ANKLETS

Worn by the Arabian dancing girls. Crudely cast in high relief, varying a trifle in ornament.

618—GORGET

Consisting of many small cast metal ornaments in shape of shields, also bells attached to leather back. Worn by dancing girls. Curious.

619—THREE HAIRPINS

(a) Very large dagger-like pins, with decorated metal heads.

Two pieces: Length, 13 inches.

(b) Similar, but more elaborate decoration.

Length, 10 inches.

620—FOUR BOOK-CASES

Metal case to hold manuscript prayers carried when traveling. Have slide for attachment to girdle. Repoussé in high relief, each different from the others.

621—SNUFF-BOX

Dutch snuff-box, large size. Brass. Engraved with scenes from life of Joseph in Egypt. Curious.

Length, 6¼ inches.

622—ANTIQUE FAN

Spanish. Eighteenth century. Painted ivory sticks, with carved silver loop.

ANCIENT IDOLS AND SHRINES

623—MONGOLIAN SHRINE ORNAMENT

Bronze bull, with receptacle for joss-sticks.

624—HINDOO SHRINE ORNAMENT

Reclining bull, with receptacle for joss-sticks attached. Cast in bronze and gilded.

625—THIBETAN POCKET SHRINE

Repoussé brass, with figure of Avalokita. Of gilded bronze and incrustated with turquoise.

626—ANTIQUE HINDOO IDOL

Cast in bronze.

627—LAMAISTIC SHRINE ORNAMENT

Figure of a mule, with candle-holder in gilded bronze.

628—THIBETAN SHRINE

Brass. Ornamentation of flowers and scrolls, in adhered wire and incrustated turquoise, with gilt bronze idol, which is also incrustated with turquoise.

629—THIBETAN SHRINE

Repoussé brass, with bronze statuette of a deity.

630—SMALL BRONZE IDOL

Mongolian. The All-Wise Sâkya seated cross-legged upon a lotus throne.

631—SMALL BRONZE IDOL

Thibetan. Sâkya seated cross-legged upon a lotus throne. Cast in bronze and heavily plated with gold.

632—HINDOO IDOL

Seated figure of Buddha of cast iron and gilding.

633—SMALL THIBETAN IDOL

Seated figure on a lotus throne. Cast in brass, lacquered and gilded.

634—OLD CHINESE IDOL

Seated figure of Buddha cast in bronze and heavily plated with gold; engraved floral border on robe, and an incised svastika mark on the breast of the figure.

635—SMALL MONGOLIAN IDOL

The All-Wise Sâkya seated cross-legged on a lotus throne. Cast in brass and plated with gold.

636—ANCIENT BRONZE LAMAISTIC IDOL

Cast in bronze and heavily plated with gold. A draped figure seated upon a lotus throne, and holding in his hands the peach and rat symbol.

637—ANTIQUE THIBETAN IDOL

Female deity seated cross-legged upon a lotus throne and holding in her hand a floral branch. Cast in bronze, heavily plated with gold and incrustated with semi-precious stones.

638—ANCIENT THIBETAN IDOL

Cast in bronze. Sâkya seated cross-legged upon a lotus throne.

639—ANTIQUÉ MONGOLIAN IDOL

Buddha seated cross-legged upon a lotus throne, and holding in his hand a sacrificial wine vessel. Cast in bronze, chiselled and heavily plated with gold.

640—ANCIENT BRONZE IDOL

Mongolian. Buddha seated on a lotus throne.

641—ANCIENT THIBETAN IDOL

The All-Wise Sâkya seated cross-legged upon a lotus throne. Cast in brass and plated with gold.

642—ANCIENT MONGOLIAN IDOL

Figure of Buddha seated cross-legged upon a lotus throne, and holding in his hands a sacrificial wine vessel. Cast in brass, gilded and incrustated with semi-precious stones.

643—ANCIENT LAMAISTIC IDOL

Cast in brass, and heavily plated with gold.

644—ANCIENT THIBETAN IDOL

A seated figure, holding in his right hand a sceptre and in the left a bell. Cast in brass, plated with gold and incrustated with turquoise.

645—ANCIENT LAMAISTIC IDOL

Figure of deity seated cross-legged upon a lotus throne, and holding in its uplifted right hand a sword, and in the left a lotus branch. Cast and chiselled brass and plated with gold.

646—ANTIQUÉ THIBETAN IDOL

Buddha seated cross-legged upon a lotus throne, and holding in his hands a sacrificial wine vessel. Cast in brass and gilded.

647—ANTIQUÉ MONGOLIAN IDOL

Cast in bronze. Figure of deity seated on a lotus throne.

648—ANTIQUÉ MONGOLIAN IDOL

Of Avalokita seated cross-legged upon a lotus throne. Of cast and chiselled brass, plated with gold, lacquered and enamelled.

649—ANTIQUÉ THIBETAN BUDDHA

Seated figure on a lotus stand. Cast in brass, heavily plated with gold and incrustated with semi-precious stones.

650—ANTIQUÉ MONGOLIAN BUDDHA

Seated on a lotus throne. Cast in brass and heavily plated with gold. The robe is beautifully engraved, and a Lamaistic inscription is incised on the back of the throne.

651—ANTIQUÉ MONGOLIAN IDOL

Figure of Avalokita seated cross-legged upon a lotus throne. Cast in brass and plated with gold.

652—ANTIQUÉ THIBETAN IDOL

Seated figure. Cast in brass; gilded and incrustated with turquoise.

653—ANCIENT THIBETAN IDOL

Seated figure on a lotus base. Cast in brass; lacquered and enamelled.

654—ANCIENT MONGOLIAN IDOL

Sâkyamuni, one of the mystic triad, seated cross-legged upon a lotus throne, holding an alms-bowl in his left hand and a symbol in his right. Cast in brass and gilded.

655—ANCIENT MONGOLIAN IDOL

A seated figure of the All-Wise Sâkya holding in his hands a sacrificial wine vessel. Cast in bronze and plated with gold.

656—ANCIENT MONGOLIAN IDOL

Seated figure on a lotus-design throne. Cast in brass, chiselled and plated with gold.

657—ANCIENT CHINESE BUDDHA

The seated figure richly robed. Cast in brass and heavily plated with gold.

658—ANCIENT HINDOO IDOL

Cast in brass.

659—ANCIENT BUDDHISTIC SHRINE GROUP

Sâkyamuni and his spiritual Sons, the three forming a mystic triad. Sâkyamuni seated cross-legged on a lotus throne, holding in his hands a sacrificial wine vessel and a sceptre, and on either side, standing on thrones of lotus design, are his two Sons. A halo is of cloud-form design and an elaborate background is formed of conventional flowers and leafy branches in openwork. Cast in brass and mounted on a base of the same material, which is ornamented with an openwork band and a raised border of lotus-leaf design.

660—ANTIQUÉ THIBETAN SHRINE

Repoussé copper. Pagoda-shape, with prayer wheel inside, and round the base numerous animals, foliations and figure of huntsman are in cast brass and incrustated with semi-precious stones.

Height, 22 inches.

661—CHINESE SHRINE

Carved openwork panels tinted with gold.

662—THIBETAN ALTAR SHRINE

Carved ornamentation of peony scrolls, cloud forms and Buddhistic symbols. Has niches for three idols.

663—OLD CHINESE ALTAR SHRINE

Teakwood. Elaborately carved ornamentation of peony scrolls, cloud forms and Buddhistic symbols of happy augury. Has niches for nine idols.

664—OLD CHINESE ALTAR SHRINE

Similar to the preceding.

665—OLD CHINESE TEMPLE SHRINE

Ming period. Black lacquer ornamented with Buddhistic symbols, sacred flowers and foliated scrolls, pencilled in gold and low tones of colors. Has niches for eight idols.

666—SET OF EXCEEDINGLY RARE THIBETAN SCROLLS

(*Obtained in Thibet by His Excellency the late BARON SPECK VON STERNBURG.*) A set of eight Thibetan altar-pieces attributed to the seventeenth century, representing a pantheon of Thibetan Buddhas, the identification of which would furnish ample material for study to a specialist in Thibetan or Mongol Buddhist art. As in most of the Thibetan altar-pieces, they are painted upon canvas and in a medium that seems to be a thin oil. The artistic quality is hieratic, a formalized type descended from ancient creative work; but work of this sort as early as the seventeenth century, when Lamaism was taking strong hold upon China in Peking, is often very delicate and beautiful, like our high European types of illuminated manuscript. These are beautiful examples of delicate and graceful touch. This series was probably taken from some Lamaistic temple. The scrolls are mounted on blue Chinese silk, exhibiting a delicate cloud pattern with the character *shou*, i.e., "long life," one of the Chinese traditional attributes of Amitabha Buddha, interwoven in gold.

667—BEAUTIFUL ILLUMINATED TEMPLE SCROLL

Thibetan or Mongol Amitabha Buddha; in Chinese, *Wuliang-shou-fo*, "The Buddha of the Boundless Age." Canvas, mounted on yellow silk and brocade borders, a yellow silk curtain protecting the painting; with two yellow silk bands indicating sacredness and adorned with seal characters representing *shou*, "long life." The artistic quality of this scroll is exceedingly high, the combination of brilliant colors and treatment of applied gold leaf, making this specimen equal to some of the much-prized European illuminated manuscripts.

668—OLD LAMAISTIC ALTAR PICTURE

Buddhistic deities, emblems and symbolical devices artistically painted in brilliant colors and pencilled gilding. In original carved wood frame under glass.

669—OLD LAMAISTIC ALTAR PICTURE

Bold figures of deities and Buddhistic symbols, painted in very brilliant colors and pencilled gold. In original carved wood frame under glass.

669A—FINE OLD ALTAR PICTURE

Of Lamaistic origin. Subject: Nehan Shaka (the death of Shaka). Artistically painted in brilliant colors and enriched by pencilled gold. In a panel across the bottom an inscription in Thibetan Sanskrit. Is framed in carved wood under glass.

670—OLD LAMAISTIC ALTAR PICTURE

Figure of Avalokita, "The Keen-seeing God," grasping in his six hands symbols and weapons surrounded by figures of other deities. Finely painted in brilliant colors and pencilled gold. In carved wood frame.

671—ANCIENT CHINESE HANGING SCROLL

Nine Buddhist Arhan (probably one-half of a set of two scrolls representing the "Eighteen Arhan"). Artistically painted on silk in fine tones of color and pencilled gold. The inscription on the right below says that it was presented to the Temple of Kuan-yin by a Buddhist priest.

672—CHINESE HANGING SCROLL

Portrait of Emperor Ch'ien-lung. Painted in brilliant colors on paper.

673—CHINESE HANGING SCROLL

Portrait of Emperor K'ang-hsi. Painted in brilliant colors on paper.

674—ANCIENT CHINESE HANGING SCROLL

Artistically painted on silk. Representing an Imperial hunting party under Emperor K'ang-hsi. Signed *Tsiau Ping-chön*, the name of a well-known artist, member of the Board of Astronomy in Peking about 1696 A.D.

675—ANTIQUE HANGING SCROLL

Thibetan or Mongol Buddhist temple picture. Finely painted on canvas; mounted on old Chinese brocade of different patterns.

676—ANTIQUE HANGING SCROLL

Thibetan temple picture, on canvas: Rolma, deified wife of King Srongtsan Gampo, who introduced Buddhism into Thibet, with twenty companions. Painted in different brilliant colors.

OLD SAMPLERS

677—SMALL SAMPLER

Needlework on linen. The alphabet, numerals and floral scrolls.

678—SMALL SAMPLER

Needlework on linen canvas. Lettering and various border patterns.

679—ANTIQUE SAMPLER

Needlework on linen. The alphabet and numerals in several styles and coats-of-arms. Signed, "Louise Perfikom."

680—ANTIQUE SAMPLER

Needlework on linen. The alphabet and numerals in various styles, ornaments, wreaths and trees.

681—ANTIQUE SAMPLER

Needlework on canvas. The alphabet, numerals, floral sprays, wreaths and other designs. Signed L. T. and dated 1834.

682—ANTIQUE SAMPLER

Needlework on linen. The alphabet, religious and other symbols, numerals and the name "Christel Claus." Dated 1814.

683—ANTIQUE SAMPLER

Needlework on linen. The alphabets, crowns, boat, deer and other devices.

684—ANTIQUE SAMPLER

The alphabet, numerals, scroll borders, crests and initial embroidered in delicate tones of silk on linen. Dated 1782.

685—LARGE SAMPLER

Needlework on linen. The alphabet, wreath, vases of flowers and crowns.

685A—SMALL HANGING

German. Eighteenth century. An unusually fine specimen of block printing. Views of buildings, scroll birds, border design and old German lettering printed in red and dark blue.

Length, 55 inches; width, 19 inches.

RARE SPECIMENS OF OLD DAMASK LINEN
WEAVING AND PRINTS

(MOSTLY PRODUCED IN NORTH GERMANY DURING THE EIGHTEENTH
CENTURY FOR USE IN GERMAN CHURCHES WHICH COULD NOT
AFFORD MORE PRETENTIOUS EMBELLISHMENTS)

686—OLD GERMAN LINEN TAPESTRY

Greco-Celtic design in Delft blue and white.

687—FRAGMENT OF OLD GERMAN LINEN TAPESTRY

“The Nativity” woven in blue and white.

688—OLD GERMAN LINEN SCREEN PANEL

The centre, with scene of huntsmen shooting a stag, surrounded by a graceful border formed of oak leaves and acorns. All woven in Delft blue and white.

689—OLD GERMAN LINEN TAPESTRY PANEL

Woven in soft Delft blue and white, with biblical illustration of the “Spies Returning,” also inscription Kaleb-Nehel-Höbron.

690—BEAUTIFUL GERMAN LINEN PANEL

In sapphire-blue and white. Illustrating scenes from the New Testament, with parables inscribed in German text.

691—VERY RARE GERMAN TAPESTRY PANEL

Picturing “The Annunciation,” “Angel Appearing to the Shepherds,” “The Nativity and the Magi,” also inscriptions and border on one side, with the Agnus Dei.

692—OLD UTRECHT LINEN TAPESTRY PANEL

Soft turquoise-blue. Landscapes, fountains and personages dressed in costumes of the time of Louis XV.

693—BEAUTIFUL OLD GERMAN LINEN TAPESTRY PANEL

In soft Delft blue and white. Illustrating two incidents in the life of Christ, "Christ Appearing to Mary" and "The Resurrection," also tombs of Jerusalem and German inscription.

694—OLD GERMAN LINEN TAPESTRY PANEL

Soft Utrecht blue. Illustrating the life of Christ. "Chap: Joh: 2."

695—VERY FINE OLD GERMAN LINEN TAPESTRY

Woven in blue and white. Illustrating biblical subjects.

696—BEAUTIFUL OLD GERMAN LINEN TAPESTRY

In rich sapphire-blue and white. Illustrating incidents in the life of Christ. "Chap: Joh: 2."

697—RARE GERMAN PRINTED PANEL

In blue and white, the ground foundation forming the design, the resurrection of Christ, the two spies returning carrying a bunch of grapes and a view of Höbrun.

698—OLD GERMAN PRINTED LINEN PANEL

Rich Delft blue ground and cream-white patterns. "Jesus and the Woman of Samaria at the Well."

699—OLD GERMAN PRINTED LINEN PANEL

Similar to the preceding.

700—OLD GERMAN PRINTED LINEN PANEL

Rich Delft blue ground, with patterns in cream-white. "Jesus and the Woman of Samaria at the Well." "Joh: am. 4."

701—GERMAN LINEN PANEL

Fourteenth century. Illustrating the "Birth of Christ," the design woven in white on a blue background.

Length, 2 feet 6 inches; width, 2 feet 3 inches.

702—CLOTH OF GOLD BROCADE

Old East Indian. Striped designs in red, blue and green silk.

Length, 6 feet; width, 4 feet 8 inches.

BEAUTIFUL OLD CHINESE VELVETS, EMBROIDERIES AND TEXTILES

703—TWO SMALL PANELS

Old Chinese needlework. Storks, cloud forms and symbols embroidered in brilliant colors of silk and gold thread.

704—TWO PILLOWS

Old Chinese brocade, with medallions of dragon designs embroidered in gold thread and various silks.

705—SIX CHINESE CUSHIONS

Covered with fine silk brocade; diaper and arabesques in brilliant tones.

706—PAIR CHINESE PILLOWS

Quadrangular shape. Covered in woven silk; floral scrolls in delicate colors on imperial yellow ground.

707—PAIR CHINESE PILLOWS

Globular shape. Fawn-colored satin, with peonies and the bat symbol embroidered in delicate colors of silk.

708—PAIR CHINESE PILLOWS

Globular shape. Old-rose color satin, with floral sprays in beautiful needlework.

709—CHINESE LADY'S ROBE

Plum-color satin, beautifully embellished with sprays of peonies, Buddha's hand fruit and butterflies, embroidered in brilliant colors of silk. Lined with figured blue silk.

710—CHINESE LADY'S ROBE

Orange-yellow satin. Beautifully embellished with basket of peonies, sprays of orchids and butterflies embroidered in brilliant colors of silk. Blue satin sleeve bands with embroidered designs. Lined with green silk.

711—CHINESE ROBE

Rich satin and gold thread brocade. Bold floral designs in brilliant colors on a wine-red ground. Unlined.

712—IMPERIAL CHINESE ROBE

Red satin. Profusely embellished with butterfly medallions, peony sprays, prunus blossoms, bamboo and pine; embroidered in gold thread and brilliant colors of silk. Bordered with a wave design in gold threads and peony flowers in shades of blue. Yellow satin sleeve bands.

713—CHINESE LADY'S ROBE

Rich purple velvet, with peonies, lotus, peach fruit, butterflies and the symbolical bat woven in relief. Sleeve bands of turquoise-blue velvet. Lined with figured blue silk.

714—CHINESE LADY'S ROBE

Crimson satin. Profusely embellished with peony medallion in sprays, butterflies and symbols. Beautifully embroidered in brilliant colors of silk. Trimmed with brocade ribbon. Sleeve bands of figured blue silk and gold thread and silk needlework.

715—CHINESE IMPERIAL ROBE

Black satin. Gorgeously embellished in gold thread and silk needlework, with monster kylins, which have heads and bodies resembling dragons, Buddhistic symbols of happy augury; phoenixes, the emblem of the Empress, the sacred lotus, cloud forms and wave designs. Lined with pale blue silk.

716—GORGEOUS IMPERIAL ROBE

Brilliant red satin. Richly embellished to correspond with the preceding. Lined with pale blue silk crêpe.

717—CHINESE LADY'S ROBE

Printed velvet. Dragon medallions, birds of paradise and sprays of flowers and blossoms printed in low tones on a green ground. Trimmed with brocade ribbons and sleeve bands and figured white silk.

718—THREE CHINESE PANELS

Crimson cloth, with embroidered Dog-Fos playing with brocade ball, sprays of peonies and border designs in various shades of silk.

Length, 4 feet 10 inches; width, 1 foot 6 inches.

719—CHINESE BROCADE

Peony scrolls and symbolical bats woven in gold threads on a wine-color silk ground.

Length, 4 feet 6 inches; width, 2 feet 4 inches.

720—CHINESE BROCADE PANEL

Peony sprays. Woven in fine tones of red, white, pink and green on a dark-blue satin ground.

Length, 5 feet; width, 1 foot 5 inches.

721—TWO CHINESE BROCADE PANELS

Sprays of peonies, sacred lotus, prunus blossoms and asters woven in richly blended colors outlined by gold thread on a red satin ground.

Each: Length, 5 feet 4 inches; width, 1 foot 6 inches.

722—PAIR BROCADE CURTAINS

With lambrequins, to match the preceding panels.

Each: Length, 3 feet; width, 2 feet 6 inches.

723—PAIR GORGEOUS PANELS

Red satin brocade, with the sacred lotus and profuse foliations woven in gold threads. Wide black satin border.

Each: Length, 6 feet; width, 3 feet 10 inches.

724—CHINESE BROCADE CURTAIN

Imperial yellow satin brocade, with a profuse embellishment of peony sprays and hawthorn blossoms woven in delicate tones of red, blue, green and ivory-white and outlined with gold thread.

Length, 5 feet; width, 3 feet 3 inches.

725—BEAUTIFUL CHINESE BROCADE

Sprays of flowers and orchids in delicate tones of green, yellow, brown and blue on a satin ground of peachbloom tint.

Length, 5 feet 7 inches; width, 5 feet 5 inches.

726—CHINESE PANEL

Rich plum-color satin. Beautifully embroidered with various objects of art, sprays of fruits and flowers and symbolical devices executed in brilliant colors of silks.

Length, 5 feet 3 inches; width, 1 foot 6 inches.

727—CHINESE CURTAIN

Fine plum-color satin. Richly embellished with numerous objects of art known as the "Hundred Antiques," sprays of peonies and orchids, branches of magnolia and plum blossoms embroidered in beautifully combined silks.

Length, 3 feet 2 inches; width, 2 feet 8 inches.

728—CHINESE CURTAIN

Fine plum-color satin. Richly embellished to correspond to the preceding.

Length, 3 feet 2 inches; width, 2 feet 8 inches.

729—PAIR CHINESE CURTAINS

Fine plum-color satin. Richly embellished sprays of peonies, lotus, magnolia, plum blossoms and butterflies beautifully embroidered in colored silks and gold thread.

Each: Length, 3 feet 2 inches; width, 2 feet 8 inches.

730—PAIR CHINESE CURTAINS

Similar to the preceding.

Length, 3 feet 2 inches; width, 2 feet 8 inches.

731—CHINESE TABLE COVER

Fawn-color gros-grain silk, beautifully embellished with peony and lotus scrolls, *shou* and svastika marks and bat symbol, exquisitely embroidered with silks of the palest to the deepest shade of blue.

Width, 3 feet 8 inches.

732—CHINESE CURTAIN

Dark-blue satin, with archaic dragon medallion; wave designs and the symbols of happy augury embroidered in low tones of silks and metal thread. Topped with a red satin lambrequin.

Length, 3 feet; width, 2 feet 7 inches.

733—TABLE COVER

Imperial yellow satin, beautifully embellished in needlework, with flowering plants, orchids, symbolical bat holding in his beak the svastika symbol, and turbulent water. Border of numerous five-clawed dragons, cloud forms and fire emblems intercepted by a *shou* mark.

Length, 3 feet 8 inches; width, 3 feet 2 inches.

734—CHINESE LAMBREQUIN

Plum-color silk. Floral and butterfly medallions exquisitely embroidered in bright colored silks and gold thread. Bound with a band of blue and white silk embroidery.

Length, 6 feet 11 inches; width, 2 feet 7 inches.

735—CHINESE LAMBREQUIN

Turquoise-blue satin, with floral sprays, orchids and butterflies embroidered in silks of brilliant colors.

Length, 7 feet 6 inches; width, 2 feet 4 inches.

736—UNIQUE CHINESE PANEL

Presumably made for a wedding gift. It is composed of one hundred and eleven insertions of dark-blue satin, and covered with needlework beautifully executed in colored silks. The embellishment consists of numerous sprays of flowers, twigs of fruits, various fishes and insects, figures

of the Taoist immortals and their attendants, butterflies, *shou* and other emblems symbolical of conjugal felicity, long life, happiness and riches.

Length, 5 feet 8 inches; width, 2 feet 10 inches.

737—CHINESE PANEL

Dark-blue satin, with landscape and river views embroidered in white, red and blue silks. Bordered with silk gold-thread brocade of dragon design.

Length, 4 feet; width, 3 feet 6 inches.

738—CHINESE LAMBREQUIN

Old-red satin, with bold *shou* and svastika mark, embroidered in gold thread and cloud forms, symbols and basket of flowers beautifully executed in silk needlework. Bound with metal brocade.

Length, 10 feet 6 inches; width, 1 foot 10 inches.

739—CHINESE CURTAIN

Dark-blue satin. Richly embroidered with phoenix, bamboo, tree peonies, deer and butterflies embroidered in gold threads. Has red satin lambrequin.

Length, 4 feet 6 inches; width, 4 feet 4 inches.

740—CHINESE PANEL

Dark-blue satin, with dragon medallions embroidered in gold thread.

Length, 4 feet 9 inches; width, 5 feet 2 inches.

741—CHINESE LONG PANEL

Blue satin. Profusely embellished with dragon and cloud forms embroidered in gold and silver threads.

Length, 5 feet 2 inches; width, 9 feet 8 inches.

742—CHINESE DOOR LAMBREQUIN

Dark-blue satin, with dragon medallions and cloud forms brocaded in gold and silver threads in low tones of silks. Appliqué inscription and the border cut out in shape of sceptre-heads.

Length, 3 feet 11 inches; width, 5 feet.

743—PAIR TEMPLE POST HANGINGS

To match the preceding lambrequin.

Length, 8 feet; width, 1 foot 2 inches.

744—CHINESE LAMBREQUIN

Imperial yellow cloth. Profusely embellished with the figure of the sacred elephant. Borders of peonies and lotus scrolls, beautifully embroidered in delicate shades of blue, ivory-white and green silks. The lower edge cut out in shape of sceptre-heads.

Length, 6 feet; width, 4 feet 8 inches.

745—PAIR TEMPLE POST HANGINGS

Imperial yellow cloth, embroidered to conform with the preceding lambrequin.

Length, 7 feet 11 inches; width, 1 foot 2 inches.

746—PAIR TEMPLE POST HANGINGS

To match the preceding, but somewhat shorter.

Length, 7 feet 7 inches; width, 1 foot 2 inches.

BEAUTIFUL OLD CHINESE VELVETS

747—TWO RICH RED VELVET PANELS

Archaic designs and Greek-fret border woven in gold threads.

Each: Length, 3 feet 5 inches; width, 1 foot 11 inches.

748—RICH RED VELVET PANEL

Archaic dragon scrolls, enclosing *shou* character, and border of Greek fret woven in gold thread.

Length, 3 feet 2 inches; width, 2 feet.

749—TWO RICH RED VELVET CURTAINS

With lambrequin. Design woven in gold thread to match the preceding panel.

Length, 2 feet 10 inches; width, 3 feet 5 inches.

750—RICH PANEL

Cloth of gold brocade, with sprays of peony flowers in raised red velvet. Bordered with silk brocade.

Length, 3 feet 3 inches; width, 3 feet 1 inch.

751—CHINESE VELVET PANEL

Ruby-red centre, with peonies and butterflies woven in golden-yellow silk. Border of peonies and leafy scrolls in raised green velvet on a golden-yellow background.

Length, 4 feet 4 inches; width, 3 feet.

752—RICH RED VELVET PANEL

Composed of six squares. Dragons rising from the sea amid cloud forms, and border of peony scrolls woven in gold threads.

Length, 4 feet 3 inches; width, 3 feet 5 inches.

753—GORGEOUS RED VELVET PANEL

Archaic dragon scrolls, enclosing *shou* character and border of Greek-fret design, woven in bullion thread.

Length, 5 feet 9 inches; width, 1 foot 8 inches.

754—RICH RED VELVET PANEL

Five-clawed dragons amid cloud forms pursuing the effulgent orb, kylins sporting with brocade ball, and peony medallion woven in gold thread. Border of dragons and symbols in relief on a gold background.

Length, 5 feet 6 inches; width, 1 foot 8 inches.

755—BEAUTIFUL RED VELVET PANEL

Archaic dragon scrolls, *shou* mark and borders of Greek fret beautifully woven in bullion thread.

Length, 5 feet 8 inches; width, 5 feet.

756—BEAUTIFUL RED VELVET PANEL

Archaic dragon scroll and *shou* mark and borders of Greek fret, beautifully woven in bullion thread.

Length, 5 feet 7 inches; width, 5 feet.

757—BEAUTIFUL RED VELVET PANEL

Archaic dragon scroll and *shou* mark and borders of Greek fret, beautifully woven in bullion thread.

Length, 5 feet 9 inches; width, 5 feet 1 inch.

758—BEAUTIFUL RED VELVET COVERLET

Composed of sixteen squares in design of dragons rising from the sea amid cloud forms, framed in appropriate borders; woven in gold threads.

Length, 6 feet 8 inches; width, 5 feet 8 inches.

759—RED VELVET PANEL

The symbolical bat amid cloud forms woven in golden yellow and blue silks.

Length, 5 feet; width, 3 feet 3 inches.

760—THREE BEAUTIFUL VELVET PANELS

Rich red, with raised dragons rising from the sea amid cloud forms, sprays of peonies, lotus medallion and archaic scrolls on a satin background. Lined with figured blue satin.

Length, 5 feet 6 inches; width, 1 foot 8 inches.

761—THREE BEAUTIFUL VELVET CURTAINS

With lambrequins. Rich red velvet. To match the preceding.

Length, 3 feet; width, 3 feet.

762—BEAUTIFUL VELVET PANEL

Composed of six squares bordered with a fret design in raised green on a golden-yellow ground. Centre of each square is of golden-brown, with a stork crest, cloud forms and Buddhistic symbols woven in low tones of green, blue and yellow.

Length, 6 feet 10 inches; width, 3 feet 3 inches.

763—BEAUTIFUL VELVET PANEL

Composed of four squares, with borders of peony scrolls in raised green on a golden-yellow ground. The centre of each square is of golden-yellow, with peonies and leafy scrolls in raised velvet of golden-brown color.

Length, 3 feet 2 inches; width, 2 feet 5 inches.

764—BEAUTIFUL VELVET LAMBREQUIN

Old-red ground, with sprays of large peonies and two phœnixes woven in reserve golden-yellow silk. Border of emerald-green velvet, with peony scrolls in reserve in golden-yellow.

Length, 7 feet 5 inches; width, 2 feet.

765—PAIR BEAUTIFUL VELVET PANELS

Red centre, with peony sprays, phœnix, *shou* character and the "Eight Precious Things" woven in gold thread and delicate tones of green, pink, ivory-white and yellow silks; golden-yellow ground border, with fret pattern in raised velvet of emerald-green color.

Length, 5 feet 2 inches; width, 1 foot 8 inches.

766—PAIR BEAUTIFUL VELVET PANELS

To match the preceding.

767—PAIR VERY FINE VELVET PANELS

Embellished in green on a beautiful red ground, with symbolical dragon, the guardian of the "Jewel of the Law," kylin's sporting with brocade ball and panel of peonies.

Length, 3 feet 4 inches; width, 2 feet 9 inches.

768—TWO BEAUTIFUL VELVET CURTAINS

With lambrequins. Fine red color, with bold dragons rising from the sea amid cloud forms, and peony scroll border in emerald-green.

Length, 3 feet 4 inches; width, 2 feet 9 inches.

769—TWO BEAUTIFUL VELVET CURTAINS

To match the preceding.

Length, 3 feet 4 inches; width, 2 feet 9 inches.

770—PAIR VERY FINE VELVET PANELS

To match the preceding.

771—FOUR VERY FINE VELVET PANELS

Same as the preceding.

CHINESE EMBROIDERIES

772—WOVEN SILK LAMBREQUIN

Floral medallion and peony scrolls in low tones on a pink ground.

Length, 8 feet; width, 1 foot 4 inches.

773—RICH COVERLET

Red satin and gold-thread brocade. Profusely embellished with floral and foliated scrolls. Lined with crimson satin.

Length, 4 feet 8 inches; width, 4 feet 2 inches.

774—CHINESE PALACE HANGING

Yellow cloth. Profusely embellished with sprays of peonies, butterflies, orchids, fruits and blossoms beautifully embroidered in fine tones of silk.

Length, 7 feet; width, 4 feet 5 inches.

775—BEAUTIFUL CHINESE SATIN BROCADE

Golden-brown. Five-clawed dragons, the guardians of the "Jewel of the Law," amid cloud forms, pursuing the effulgent orb, woven in silk.

Four rolls of 16 yards each; width, 31 inches.

776—CHINESE PANEL

Rich plum-colored satin. Embellished with sprays of peonies, orchids and blossoms and butterflies beautifully embroidered in colored silks and outlined in gold thread.

Length, 5 feet 9 inches; width, 1 foot 6 inches.

777—PAIR CHINESE PANELS

Plum-colored satin. Richly embellished with objects of art and floral sprays embroidered in brilliant colors of silks and gold thread.

Each: Length, 5 feet 3 inches; width, 1 foot 6 inches.

778—CHINESE FLAG

Black satin, with bold dragon, fire emblems and the sacred pearl embroidered in brilliant colors of silk.

Length, 5 feet.

779—CHINESE FLAG

White satin. Embroidered similar to the preceding.

Length, 5 feet.

780—CHINESE FLAG

Green satin, with dragon, fire emblem and the effulgent orb embroidered in brilliant colors of silk.

Length, 5 feet.

781—CHINESE FLAG

Red satin. Dragon and symbolical devices embroidered in two shades of blue on ivory-white silk.

Length, 5 feet.

782—CHINESE FLAG

Yellow satin. Five-clawed dragon amid cloud forms pursuing the sacred pearl; in blue and ivory-white silk.

Length, 5 feet.

783—ELABORATE TEMPLE HANGING

Red cloth, with an almost life-size figure of Shou Lao, the god of longevity, holding a peach in his hand, the symbol of long life, and at his side the symbolical deer and stork, all richly embroidered in silks and gold thread.

Height, 6 feet 8 inches; width, 4 feet 8 inches.

784—ELABORATE TEMPLE HANGING

Companion to the preceding. Representing Hsi Wang Mu, the Queen of the Genii and the ruler of the Taoist paradise in the K'un-lun mountains.

Height, 6 feet 8 inches; width, 4 feet 8 inches.

785—RICH COVERLET

Red cloth. Profusely embellished with stork crests, butterflies and sprays of orchids embroidered in various shades of blue and ivory-white silks enhanced by gold threads.

Length, 7 feet 6 inches; width, 4 feet 8 inches.

786—PAIR TEMPLE HANGINGS

Red cloth and black velvet. Tree peonies, chrysanthemums, lotus and pomegranates embroidered in various shades of blue and ivory-white silk.

Each: Height, 8 feet 4 inches; width, 3 feet 4 inches.

787—PAIR TEMPLE HANGINGS

Companion to the preceding.

Length, 8 feet 4 inches; width, 3 feet 4 inches.

788—CHINESE LONG PANEL

Dark-blue satin. Profusely embellished with sprays of peonies, lotus and blossoms in fine tones of silks, butterflies in gold-thread needlework and bound with brocade ribbon.

Length, 7 feet 2 inches; width, 2 feet 6 inches.

789—PORTIÈRE

Woven silk; detached hawthorn blossoms on a background of svastika fret woven in yellow and green. Top border of similar design woven in old rose.

Length, 7 feet; width, 4 feet 10 inches.

790—CHINESE BROCADE COVERLET

Jade-green silk rep, with floral sprays in yellow, pink and blue, and leafy and lace pattern scrolls in a darker shade of green.

Length, 7 feet; width, 5 feet 7 inches.

791—DOOR CURTAIN

Chinese satin brocade; salmon-color satin with hawthorn blossoms on a "cracked-ice" ground woven in red, pink, ivory-white, green and blue. Blue satin lambrequin to match.

Length, 6 feet 1 inch; width, 7 feet 2 inches.

792—ELABORATE PALACE HANGING

Antique Chinese. Drab silk profusely and richly embellished with gold thread and silk needlework, with scene representing Emperor and Empress in a garden surrounded by their attendants and dignitaries. The lower border embroidered with the symbols of long life, happiness and riches.

Height, 9 feet 7 inches; width, 7 feet 6 inches.

793—LARGE COVERLET

Red cloth. Profusely embellished with needlework of peonies, blossoms and leafy scrolls executed in various shades of blue and ivory-white floss silks.

Length, 9 feet 4 inches; width, 7 feet 5 inches.

794—GORGEOUS TEMPLE HANGING

Figure of a richly robed deity, a phoenix, tree peonies, stork, pine tree and Buddhistic symbols beautifully embroidered in silks and gold threads.

Height, 10 feet 5 inches; width, 4 feet 8 inches.

795—RICH PALACE HANGING

Red cloth. Beautifully embellished with a large conventionalized lotus flower and foliated scrolls embroidered in several shades of blue and white floss silks.

Length, 10 feet 6 inches; width, 5 feet 10 inches.

796—RICH PALACE HANGING

Satin. Beautifully embellished with silk and gold-thread embroidery depicting the figures of Shou Lao, the god of longevity and his attendant, topped with a wide band, on which in Chinese characters is the sentiment, "May you be happy and live long."

Length, 11 feet 4 inches; width, 5 feet 4 inches.

797—ELABORATE PALACE HANGING

Red cloth, with borders profusely embroidered with Chinese domestic ceremonial scenes, heroic deeds and other subjects, floral designs and Buddhistic symbols. In the centre, in Chinese character, is the following: "The good examples set by these ladies is of an everlasting refulgency." This is a eulogistic scroll. The passage given above was composed and written by Ma Ho Ling, a Provincial graduate and Director of Studies, in memory of three deceased ladies.

Height, 11 feet 9 inches; width, 9 feet 4 inches.

798—ELABORATE PALACE BANNER

Red cloth, with bold five-clawed dragon pursuing the effulgent orb, a phoenix, the emblem of the Empress, cloud forms and symbols of long life and happiness. Bordered with blue cloth, which is embellished with silk threads and gold embroidery.

Length, 11 feet 6 inches; width, 3 feet 5 inches.

799—ELABORATE PALACE LAMBREQUIN

Red cloth. Profusely embellished with various ornaments known as the "Hundred Antiques," flowering plants and symbols beautifully embroidered in various colors of silks and gold thread. Edged with very deep tasselled fringe.

Length, 12 feet; width, 5 feet.

800—LONG PALACE LAMBREQUIN

Crimson-red cloth. Peonies and leafy scrolls, butterflies and orchids beautifully embroidered in two shades of white. Bound with brocaded ribbon and edged with very deep tasselled fringe.

Length, 14 feet 6 inches; width, 2 feet 5 inches.

801—LONG PALACE LAMBREQUIN

Red cloth. Figures of the Eight Immortals and their emblems beautifully embroidered in various colors of silk and gold thread. Topped with a border of peonies, lotus, orchids and other flowers and butterflies embroidered in two shades of blue, white and gold. Edged with a deep silk fringe.

Length, 15 feet 2 inches; width, 2 feet 5 inches.

802—ELABORATE PALACE HANGING

Fine red satin. In the centre, pencilled in gold characters, is a narrative of the virtuous deeds and moral character of a Chinese gentleman named Lei; composed by Hao Ming Kao, Licentiate; written by Lei Wu Kun, also Licentiate, dated thirtieth year of Tao-Kuang. The borders profusely embellished with skilfully executed needlework, depicting figures of Fu-Lu-Shou, the three star gods of Happiness, Rank and Longevity and their attending sprites, flowering plants, peony scrolls, cloud forms and symbols of long life, happiness and riches.

Length, 13 feet; width, 7 feet 6 inches.

803—GORGEOUS PRESENTATION HANGING

Crimson satin, with wide border of peonies, wave design, cloud forms and various symbols, beautifully embroidered in brilliant colors of silk enhanced by gold threads.

In the centre a Chinese sentiment and dedication, of which the following is a translation:

“The beautiful flower sends forth its brilliancy.

“Presented to Chen An Jên, a lady (Chen being her surname and An Jên a title bestowed upon the wife of an official of the sixth rank), to congratulate her on her seventieth birthday. By Jên Chang Nien etc. Date, the third moon of the year hsin-mao.”

Length, 14 feet 2 inches; width, 5 feet 4 inches.

804—GORGEOUS PRESENTATION HANGING

Crimson satin. The borders richly embellished with gold-thread needlework, with figures of the Taoist genii, garden scene with figures of mandarin, the god of longevity and children at play, numerous Buddhistic symbols of happy augury and floral sprays. In the centre a dedication in Chinese characters pencilled in gold:

“This scroll was presented to a gentleman to congratulate him on his sixtieth birthday by Le Yu Mei, a Director-General of the Yellow River, bearing the honorary rank of Associate President of the Censorate, and others.”

Length, 18 feet 3 inches; width, 9 feet 2 inches.

805—GRAND PRESENTATION HANGING

Old-red satin. Profusely and richly embroidered with gold thread and various colors of silk. The embellishment consists of a garden scene, with Taoist genii and other figures of the cult, including Si Wang Mu, the Royal Mother of the West, and their emblems of Long Life, Happiness and Riches. In the centre a dedication of the donor pencilled in gold.

Length, 17 feet 4 inches; width, 9 feet 4 inches.

806—ELABORATE TEMPLE PALACE LAMBREQUIN

Red cloth. Beautifully embroidered in several shades of blue and ivory-white silks, with medallions of floral sprays, numerous storks and sprays of peonies and orchids. Bordered with brocade and embroidered ribbon and edged with deep fringe.

Length, 23 feet; height, 3 feet.

MISCELLANEOUS TEXTILES AND EMBROIDERIES

807—BOKHARA SCARF

Diamond pattern. Embroidered in yellow silk on a red ground.

808—PHULKARI HANGING

Striped pattern. Embroidered in white and yellow on a red ground.

Length, 7 feet 5 inches.

809—EAST INDIAN SCARF

Old Scinde. Yellow silk, with floral sprays embroidered in red, green and white.

Length, 6 feet 10 inches; width, 4 feet 2 inches.

810—ANTIQUE ARRAS COVERLET

Italian. Seventeenth century. Edged with fringe.

Length, 7 feet 7 inches; width, 6 feet 6 inches.

811—PHULKARI HANGING

Red silk. Embroidered ground, with conventional designs in white and blue.

Length, 8 feet 4 inches; width, 4 feet 10 inches.

812—PAIR OLD PHULKARI HANGINGS

Geometrical designs embroidered in brilliant colors of silks, red predominating.

Length, 8 feet 6 inches; width, 4 feet 3 inches.

813—PAIR PHULKARI DOOR CURTAINS

Red silk. Embroidered ground, with conventional patterns in white and green.

Each: Length, 8 feet 10 inches; width, 4 feet 8 inches.

814—ORIENTAL PORTIÈRE

Red, blue and white stripes, with embroidered conventional patterns.

Length, 10 feet 6 inches; width, 5 feet 6 inches.

815—EAST INDIAN HANGING

From Simla. Blue cotton cloth, with lattice design embroidered in yellow and white silk.

Length, 7 feet 6 inches; width, 4 feet.

816—EAST INDIAN HANGING

From Simla. Orange-yellow cloth. Profusely embroidered with grotesque animals, birds and floral and scroll designs in golden-yellow silk.

Length, 6 feet 3 inches; width, 4 feet 7 inches.

817—PAIR EAST INDIAN HANGINGS

From Simla. Orange-yellow cloth. Profusely embroidered with grotesque figures, animals, birds and scroll designs in golden-yellow silk.

Length, 11 feet 3 inches; width, 5 feet 4 inches.

818—PAIR EAST INDIAN HANGINGS

From Simla. Similar to the preceding.

819—ORIENTAL COTTON PRINTS

From Simla, India. Tree peonies and other flowers, grotesque animals and other designs, printed in bright colors.

Ten pieces, each: Length, 10 feet 10 inches; width, 5 feet 2 inches.

820—EAST INDIAN COTTON PRINT

From Simla. Medallions, palmettes, flowers and conventional designs in brilliant colors.

Length, 14 feet; width, 6 feet 4 inches.

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